



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1624 I STREET, N. W.  
WASHINGTON 6, D. C.

11/1/48

Mrs Edith Halpert,  
Downtown Gallery  
32 East 57th St  
New York

My dear Mrs. Halpert, -

Would it be possible for the Downtown Gallery to send us\* such publicity material on Jacob Lawrence as is on file? The references in Art News and Magazine of Art would be enough. In the latter, I have located the November 1945 article, but can not seem to find anything in Art News.

Mr and Mrs Milton Townsend are lending the AAUW the Lawrence John Brown Series for the season of 1945-50. I am very interested in Mr Lawrence - Was it just gossip that I heard he had been to India during the war and wanted to return sometime?

Sincerely yours,  
Lura Dean  
art associate

\* Home address  
1589 Midland Ave  
Bronxville 8, New York -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. Ho. 1195

November 1, 1948

Mr. Frederick A. Sweet  
Associate Curator of Painting and Sculpture  
The Art Institute of Chicago  
Chicago, Illinois

Dear Mr. Sweet:

It will indeed be a pleasure to see you and Dr.  
Hans Huth on Thursday November 4th. We shall  
polish up all our frames in the folk art  
gallery.

Sincerely yours

EGHla



THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

ALFRED G. B. STEEL, PRESIDENT      HENRY C. GIBSON, TREASURER  
HENRY S. DRINKER, VICE PRESIDENT      JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY  
LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

November 1, 1948

Mrs. Edith G. Halpert  
32 E. 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

The Marin show is very beautiful indeed, and installed on our virgin walls with simply scads of air around each picture. They could scarcely be presented in a more precious way. The Marins have most certainly been invited to the opening, and I surely hope that they and you can attend. If you can find out for certain whether they will come and at what hour would be the most convenient for them to arrive in Philadelphia, I am sure it would give us particular pleasure to entertain them at dinner if that is possible.

I have seen to it that an invitation has been sent off immediately to Doctor and Mrs. Michael Watter and you must know with what pleasure we have done it.

I note your conditions concerning the prices on the Marin pictures and it will be quite easy for us to compute prices which can be put into the hands of our Sales Agent which, with our 15% deducted, will net you your listed price. I notice that this applies also, concerning the possibility of our own purchase. But before closing this note, I want to speak of another detail quite apart from the Marin show.

On Friday last, the Jury of Awards met. Certainly no one could have asked that a more serious job be done, particularly when we realize the rather meager prizes which we have to offer. The men worked from ten in the morning to four o'clock in the afternoon with only time out for lunch. As invariably is the case, they acted with tremendous sincerity. They made one decision which I question but in which I felt I could not interfere.

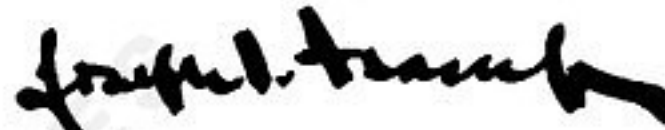
When judging the Wheelwright prize for the best picture in Gouache or tempera, two pictures were viewed with great enthusiasm, but equal support. A concession, of course, had to be made and the prize finally went to a young unknown artist. The jury felt inclined to let the other artist know of their enthusiasm by the issue of an honorable mention. Jacob Lawrence will be receiving notification of this action. It would have seemed better to me, and certainly this opinion must be kept



in strictest confidence, that in view of his preeminent position it would have been best not to have mentioned it at all. I want you to know, however, how very much the inclusion of his two striking pictures will mean to the show.

Do let me hear from you as soon as you have word concerning the Marine and expressing again my gratification for the excellent help you've given me throughout the particular problems that have arisen this year, I am

Very sincerely



DIRECTOR

JTF:pas

THE DOWNTOWN GALLERY Edith Gregor Halpert, Director 32 EAST 51 STREET, NEW YORK 22, N. Y.

November 1, 1948

The Pippin Press  
130 West 36 Street  
New York 19, N. Y.

Attention: Miss Frances Hawkins

Dear Miss Hawkins:

Confirming recent conversations it is our understanding that The Pippin Press will proceed with the execution of not less than 100 silk-screen prints of the drawing SILENT NIGHT by Ben Shahn, these prints to be consigned to The Downtown Gallery, as exclusive distributor, not later than December 1, 1948.

On its part, The Downtown Gallery, employing all its resources, will proceed with the promotion and publicizing of these prints. The Downtown Gallery will bear the cost of all printing, packaging, mailing, and incidentals, in connection with the sale of these prints.

Unless otherwise actually agreed, the retail price of these prints will be \$7.50. The Pippin Press, Mr. Ben Shahn, and The Downtown Gallery will each receive 33-1/3 percent of the gross retail of all sales actually effected.

The phrase, "executed by The Pippin Press", will appear with suitable prominence on all publicity material.

Your signature below will signify your agreement to these arrangements.

Sincerely yours,

THE DOWNTOWN GALLERY, Inc.

by Edith G. Halpert  
Edith G. Halpert, Pres.

Agreed:

Francis Hawkins  
Treasurer

Telephone PLAZA 8-3707

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## OIL PAINTINGS RESTORED

November 2, 1948

The following pictures were sent to the following people:

Stravinsky	non	nd ink	150.00	Thin Dr. ex	126
Figurine	non	nd ink	150.00	Thin Dr. ex	
Pictitious Pi. ure	enormistic		1100.00	Thin Dr. ex	
In the Studio	enormistic		100.00	Thin Dr. ex	
The. and	enormistic		100.00	Thin Dr. ex	
Chard. Street	enormistic		100.00	Thin Dr. ex	
Scott Kelly	enormistic		100.00	Thin Dr. ex	

51000000

[illegible][illegible]

Basis

... the enclosed check is for \$100.00 to ...

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3000  
-500  
-----  
2500

3900  
20  
-----  
7800

November 2, 1948

Mr. Roy R. Neuberger  
160 Broadway  
New York 7, N. Y.

Dear Roy:

The valuations are enclosed with the new date.  
Now that you have more wall space, and the stock  
market is going up, I am polishing up the frames  
in the gallery. Seriously, why dont you come in  
to see the Zerba show. It is really very beautiful.

Sincerely yours

EGHla

November 2, 1948

Mr. Roy R. Neuberger  
160 Broadway  
New York 7, N. Y.

Dear Mr. Neuberger

In answer to your request I am listing below a fair market value on the six paintings:

Suzy Frelinghuysen Composition - 1944	21½x29	\$400.
Raymond Breinin The Raid - 1941	48x30	1100.
William Zorach Monday in December - 1942	15x22	300.
John E. Heliker Fish - 1944	33½x23½	450.
Romare Bearden Madonna and Child - 1945	30x38	500.
David Aronson Young Christ Disputing with the Doctors - 1945	25½x33½	650.

I trust that this information is satisfactory.

Sincerely yours

EGH:la

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*The Philadelphia*  
**ART ALLIANCE**  
*251 South Eighteenth Street*  
*Philadelphia 3*

November 2, 1948

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I wish to tell you how much we appreciate your cooperation in arranging the Zerbe exhibition at the Art Alliance. I know that you agree with me and the many visitors to the galleries that it was a stunning show with which to launch our season.

I am sorry that we could not report any sales but as we mentioned to you before, Philadelphians have a great tendency to view work in Philadelphia and visit New York, when they are prepared to make a purchase. I hope sincerely that this will be true, regarding Zerbe.

It was nice to see you at the opening and I hope that we shall be working with you again in the not too distant future.

Very sincerely,

  
Dorothy Kohl  
Executive Director

DK:rp

November 2, 1948

Mr. D. S. Defenbacher, Director  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 5, Minnesota

Dear Dan:

Many thanks for your letter. You and Louise are very sweet to ask me to stay with you, and there is nothing I would like better. I hope that you will give me a rain check for December 5th or 6th as I decided to postpone my Minneapolis visit to tie in with the talk in Milwaukee on the 4th of December. Will that be as convenient for you? I am under the impression that you too will be at Milwaukee and if so, it will be even more pleasant to have you as a travelling companion enroute to Minneapolis. Do let me know if this will work out as well. I have already started my poker piggy bank, although I expect to clean you guys out.

I am leaving for Chicago with fear and trepidation, Monday evening November 8th, to make my first long public speech which I have not as yet written. I wish I had your aplomb, to say nothing of your charm.

Do you want me to send the Duck on approval, as the photograph really is most inadequate in this instance? I was hoping that you would see the Zerbe show about which Hudson was also very enthusiastic -- particularly about the painting reproduced on the catalogue.

In any event, please let me hear from you as I really look forward to my visit with you and Louise.

Sincerely yours

EGHLa

November 3, 1948

Mr. John Abbott  
Altavista Lodge  
Saranac Lake, New York

Dear Dick:

It was swell to hear from you and I am delighted to learn from Kate that you are improving rapidly and will be back in the big city soon again.

So who has rich collectors and who can afford a china cup which is breakable? You will note that there was no Pepsi-Cola bottle present, nor any others to upset the A. P. staff photographers.

As a matter of fact, life is pretty dull and what we need is gay poker party in the near future. I hope to see you at one of these soon.

Sincerely yours

EGH1a



Mr. Frankenstein

November 3, 1948

Dr. Alfred Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

I am glad the photographs reached you, but regret that you have had so much difficulty at home.

I thought you would be interested in learning that we have just acquired a chrono-lithograph of "The Old Violin" which differs somewhat in quality but not in design from the two published by Tuckfarber. The one we now have is inscribed below "Donaldson Art Sign Company, Publishers, Cov. Ky." This is, I presume, Covington Kentucky which is just across the river from Cincinnati. I lived there in my youth but did not see the chrono at the time.

From the photographs that I sent you, you will note "Music and Good Luck" had been cleaned and looks very much better than in its former condition. Rosen relined and cleaned this for Oliver Jennings a short time ago.

I can not give you the name and address of the Chicago owner of the painting in the "American Exchange" category. He is Paul R. MacAllister, Interior Decorator for Montgomery Ward & Company, Chicago, Illinois. He sent me a beautiful Kodachrome and I am sure he will let you have a black and white photograph for your work.

Mr. Coiner sent me a photograph of his painting a long time ago but I have not said anything about it because I for one find it impossible to judge from a photograph. I promised quite some months ago to drop in to see it when I am at my sisters' since he lives nearby.

I received a letter from a Miss Minna Tandler of Merion, Pennsylvania to the effect that she owns a Harnett which measures  $6\frac{1}{2} \times 4\frac{1}{2}$ ". It is a still life group of the Meerschau pipe, an earthenware mug, a book, a folded newspaper, smoking matches, a half burned candle etc. It is signed by Harnett. When she sends me a photograph of this picture as I requested, I shall send you a copy as well.

I have been meaning to write you at length and shall do so

**Mr. Frankenstein**

2:02, 3 2-000000

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very shortly. This is in reference to your general attitude in the articles that you are planning and to which I object vehemently. The one I have in mind particularly you sent me in manuscript form. The Art News article was fine and I particularly liked the one on Haberle. Since the article is not planned until March I shall wait until I get back from my Chicago trip to give you detailed reasons for my violent objections.

Sincerely yours:

EGHLa

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On 11 June 1964, the following information was received from the



# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS  
SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

November 3, 1948

Dear Mrs. Halpert -

I have just been informed that the deadline for revisions and additions to my Art Bulletin article is the middle of December. If you can see your way clear to sending the "Sunday Dinner" and the "Writer's Table" pictures to Keck in time to get a report from him before that time, and if you could induce Levy and Kantor to do likewise, it would help no end. We ought not to have any holes or undecided questions in this article.

Sincerely Yours,

A handwritten signature in dark ink, appearing to read "Herbert S. Kane". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.



November 4, 1948

Mr. Albert Christ-Janer  
Director, Humanities Development  
The University of Chicago  
Chicago 37, Illinois

Dear Albert

I was really delighted to hear from you and of course I am always ready to cooperate with you in any of your projects.

Only two of the four artists listed by you are associated with the gallery. These are Kuniyoshi and Marin. A number of the pictures will of course have to be borrowed, but I don't suppose that matters. We can supply a few that are for sale -- God willing! The other two artists are connected with the Associated American Artists.

Are you planning to come to town to make a personal selection or do you want us to assemble the pictures for you. Please let me know. I hope that you are coming in, as it would be swell to see you. Incidentally I am planning to be in Chicago on November 11th. Perhaps we can get together during my short stay. In any event, I hope to see you.

Sincerely yours

EGHLa

November 4, 1948

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Mr. Harold G. Rugg  
Assistant Librarian  
Dartmouth College  
Hanover, New Hampshire

Dear Mr. Rugg:

Although Mrs. Wilde was known as a collector exclusively, she also made a practice of selling many of her pictures during her entire career of buying. However, several years ago she had a large group retained over a period of years of which she wished to dispose and we bought the entire collection at that time.

I have no recollection of any picture of the pair from Hanover. The only Hanover picture we had was a mourning picture of the Merrills with the following inscription:

"Sacred to the memory  
of Nathan E. Merrill  
Born April 3d A.D 1781  
Died July 11th A.D 1785"

"Sacred to the memory of  
John Merrill. Born Nov. 15  
A. D. 1776  
Died at Hanover Aug. 25. A.D  
1779

A Member of Dartmouth University"

SARAH MERRILL, 1814"

This painting has recently been sold, but we still have the negative in our files. As a matter of fact I recall writing to someone at Dartmouth several years ago suggesting that the College purchase it as a document and as a work of art. At that time I mailed a photograph to Dartmouth. Perhaps there is this record on file.

If you have another picture or pictures in mind please let me know and I shall do some more checking.

Sincerely yours

DGHla

# THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue  
YOUNGSTOWN · OHIO

November 5, 1948

Mrs. Edith Halpert  
Downtown Gallery  
43 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

We are having a preview of the recently acquired paintings to which you have so generously contributed next Friday, November 12, 1948, at 8 o'clock. I believe you have received the invitation and I am hopeful that you will be able to come.

We are planning to run a special story on Kuniyoshi in the local paper on Sunday, December 12. We would like very much to have a photograph of Kuniyoshi's 1943 Self Portrait, called "At Work", for reproduction with his article.

If it is not possible to obtain a good glossy of this particular picture, could you furnish us with some other photograph of Yas?

Hoping to see you next Friday, I am

Sincerely, ours,

Jos. G. Butler,  
Director

JGB:ee



# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

November 5, 1948

Dear Mrs. Halpert -

Many thanks for your extremely kind letter of November 3, which was placed on my desk just as I was starting to write to you about the enclosed.

A few days before I left New York I ran into Millard Meiss at the Frick, and he told me about the Donaldson edition of the Harnett chromo. Apparently some relative of his picked one up in those parts.\*Meiss was moving at the time, and I was not able to get up to his apartment to see it. I shall be much interested in seeing yours.

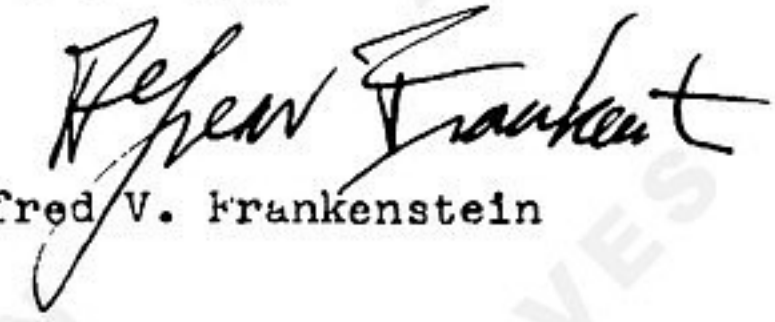
I shall write to Mr. Macalister as you suggest. I gather from your letter that you would prefer I did not write to Miss Tendler, so I shall wait for a photograph of that picture from you.

The enclosed was brought to me only this morning. It is an excellent little picture in first-class condition. The owner merely asked for an opinion on it and said she did not want to sell it. All the dope is on the back. It looks altogether right to me.

I am delighted that you will send me your criticisms and objections to my article for the Art Bulletin. I have asked for them often, and if I did not value them, I should not have sent you a carbon of the manuscript.

As I wrote you a few days ago, Kuhn wants ~~xxx~~ the revision by the middle of December, and I shall shortly rewrite the piece in the light of suggestions he and Lloyd Goodrich have made. I shall be extremely happy to bear your criticisms in mind as well, and should appreciate having them at your earliest convenience. I should also like to have your decision as regards sending the four remaining pictures to Keck.

Sincerely Yours,

  
Alfred V. Frankenstein

\* Meaning Covington or Cincinnati.

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# DARTMOUTH COLLEGE LIBRARY

*Librarian* NATHANIEL L. GOODRICH

*Assistant Librarians* HAROLD G. RUGG ELLEN F. ADAMS ALEXANDER LAING

*Business Office* GORDON H. GLIDDON

HANOVER • NEW HAMPSHIRE

6 November 1948

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York.

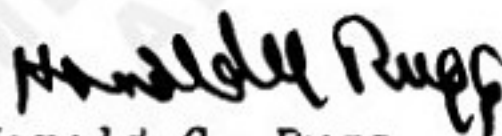
My dear Miss Halpert:

I am very grateful to you for your letter  
of November 4.

The picture that I had in mind was the mourning picture of the Merrills. I have gone through our correspondence here and cannot find that we ever heard from you regarding this, nor received a photograph of the picture. As we are very anxious to have in our Archives Department records of all Hanover people and events, I am wondering whether it would be possible to have a photograph made from the negative which you have, sending it to us with your bill in duplicate.

Thanking you most heartily for your kindness  
in this matter, I am

Very truly yours,



Harold G. Rugg  
Assistant Librarian.

HGR/K

November 7, 1948

Dear Miss Halpert -

As you will see by the enclosed Clipping I started a project for sketching the patients in Army and Navy hospitals during the war. It began as a local program, then became national when USO-Camp Shows sponsored it, and finally grew to a point where we were sending artists to work in European and Pacific hospitals. For this kind of work most of the artists were illustrators. I have an idea now for hospitals



(I continue my trips to St. Albans Naval Hospital when there are still patients many of whom have been there five years and over). This idea would need the cooperation and interest of painters and is a program which would, I believe, be of much deeper and more lasting value than the earlier

SSS

One.

As it is something I believe  
many of your artists would  
be interested in I would like  
very much to come and talk  
to you about it. May I?  
Please call me or drop me  
a line.

Hope to hear from you soon.

Sincerely,  
Henrietta Bruce Aument  
(Mrs. Carroll Aument)

17 West 8<sup>th</sup> Street  
Gramercy 7-7058



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HBA



EAVES  
320 COURT STREET  
UTICA, NEW YORK

November 8, 1948

Dear Miss Halpert:

I just remembered that the address I left for you was written on my biographical notes that you returned and that you might not have my address. Since I haven't as yet received my photographs I thought I had better write, just in case.

Thanks for your very kind and thoughtful letter of Oct. 28<sup>th</sup>. The fact that you considered my work is encouraging.

Sincerely yours,

Winifred B Eaves

MRS. DAVID S. JACKSON  
55 WINDSOR AVENUE  
BUFFALO 9, NEW YORK

Nov. 8, 1948

The Downton Gallery  
32 E. 51st St. N. Y. C.

Dear Sir,

Please let me know  
right away about the value  
of the two paintings you  
are sending us for our  
exhibit for insurance purposes.

G. L. K. Morris "Mixed Doubles"

Buea "Portrait of My Wife"

Please also let me have  
information about the  
artists for advance  
publicity.

We want the paintings here  
Fri Nov 19<sup>th</sup>. ~~and~~ Our show  
opens Nov 22 & closes  
Dec 15.

I am writing Budworth  
today to call for them in  
plenty of time!

Thank you again for  
letting us have these  
particularly fine canvases

Yours truly

Martha K Jackson



Harpo Marx

November 10, 1948.

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York.

Dear Edith:

We are over the saturation point.  
If we put another painting in our house one  
of the kids would have to move out. How  
about returning the money? I am losing all  
that interest.

Kindest regards.

Sincerely,

  
Harpo Marx.

701 IV Center St

THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

11 November 1948

Miss Edith Halpert  
Downtown Galleries  
32 E. 51st St.  
New York, N.Y.

Dear Miss Halpert:

We wish to thank you for your cooperation in making our "An American Show" possible. We are sorry to see the exhibit completed since it was the first review of American painting we have had in Cincinnati for several years. It attracted a very wide public here in our Ohio Valley and during the month, well over 17,000 people were in attendance. Six concurrent one man shows was an idea well worth the effort as was indicated by our public time and again.

It goes without saying that without your cooperation we would not have been able to give to our public this interesting review of American Art. Our sincere appreciation for your generosity.

Sincerely yours,



Robert A. Coffin  
Dean of the Art Academy of Cincinnati

cc:aw

# RALPH M. PEARSON'S DESIGN WORKSHOP

## COURSES BY MAIL

288 Piermont Ave. • • • Nyack, N. Y.

Art Dept., University of Texas, Austin.

Nov. 12 1948

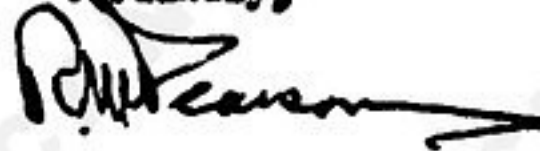
Dear Mrs. Halpert:

Here is a copy of my article on Jacob Lawrence for the new book. It is not final but open to suggestions or criticisms from the artist -- or anyone else. If convenient will you show it to Mr. Lawrence and let me know his reaction. If he wishes to make any additional statement to those already quoted I shall be very glad to have it and include it, if it fits into this argument. If you have any suggestions I shall be glad to have them.

Can you give me a photo of Woman Sewing? I saw this last week in the exhibit at Houston Museum, where I was invited to take part in a panel discussion on the current exhibit, This is Contemporary Art. It is a fine show and its installation rivals the Modern's -- is better than was their last one of Useful Objects.

Send to Texas as above.

Cordially,



Is there a work in the Zerbe show that should be used in the book instead of the ones I now have from 1943, 45 and 47? If so may I have a photo?

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November 13, 1948

The Down Town Gallery  
52 - E. 51 Street  
New York - N. Y.

Dear Sir

I notice in the Art Digest that you have shown paintings by John Marin. In 1930 I purchased a poster picturing Babe Ruth and painted by John Marin while he was in Taos New Mexico. I wish to sell this painting which is 21 by 29  $\frac{1}{4}$  inches in size (when in the frame). If you are interested in purchasing this poster I will send you a colored slide of it for you to see. I will appreciate hearing from you about it and any suggestions as to procedure, and if you will give word it gratefully received.

Very truly yours.

Alma Jean Kincaid  
(Asst. Prof. of Art. Sch. of Cincinnati)  
103 Warden Ave.  
Cincinnati 27, Ohio.

November 17, 1948

Mr. William A. M. Burden  
10 Gracie Square  
New York, N. Y.

Dear Mr. Burden:

You may recall that you asked me to communicate with you when the watercolor by John Marin mentioned to you specifically by Alfred Barr was returned to the gallery.

This painting, together with the entire group we had on exhibition at the Cincinnati Art Museum and some others obtained from John Marin several days ago, is now available for your inspection. I do hope that you will come in very soon to see the superb collection which includes a complete variety of Marin's subject matter and the various phases in his career.

I look forward to your visit.

Sincerely yours

DGHla

EAVES  
320 COURT STREET  
UTICA, NEW YORK

November 17, 1948

Dear Mr. Allen

On October 25, I had a talk with Miss Halpert in your Gallery at which time I showed her the photographs of my work. Since Miss Halpert was quite busy at the time she asked me to leave the autobiography I had and the group of photographs of my work so that she could look them over carefully. On October 28 I received a very nice letter from her saying that the photographs were being sent. As yet I haven't heard anything about their whereabouts. Would you please let me know if they were sent or if they haven't been sent to me, send them as soon as possible.

I received the autobiography in the letter of October 28. Thank you.

Sincerely,

Arnold B. Eaves



Mr. Charles H. Carpenter

November 18, 1948

Mr. Charles H. Carpenter  
Carnegie-Illinois Research Laboratory  
121 Meyran Avenue  
Pittsburgh 13, Pennsylvania

Dear Mr. Carpenter:

Thank you for your letter. I am so pleased that you like the Jacob Lawrence in the Pittsburgh exhibition. Incidentally, did you know that he was awarded a \$500 prize at The Art Institute of Chicago in the current watercolor show, and was also awarded a medal at the watercolor show held at the Pennsylvania Academy. It is really extraordinary how the enthusiasm for his work spreads.

I think you have made an excellent choice in the painting called "In the Heart of the South". This is one of his most recent examples and is comparable to the two which were awarded the prizes. I know you will enjoy living with it.

Apropos of your offer to turn in a picture, I must explain to you the method we follow in American art Galleries. You see, we act as agents for the artists, charging no fee for any services rendered but deducting a commission on each sale effected. As soon as we are paid -- and frequently in advance -- we pay the artist for the painting and the transaction as far as he is concerned is entirely completed. We cannot ask the artist to take back a picture under any circumstances, and since we are merely agents and not dealers in the true sense of the word, that is, buying and selling art belonging to us, we are not in a position to purchase a picture for our non-existing stock. We always urge the client to make sure he wants the picture before he buys it. Unlike in any other field -- furniture, furs, clothing etc -- the purchaser becomes the permanent owner of the object. I hope you understand why we cannot accept your offer for a trade-in.

However, in view of your great desire to have the Jacob Lawrence, we shall be glad to arrange for the installment payments you mention, starting with \$35 and continuing at that rate until the picture is entirely paid for.

Since you are in Pittsburgh, should you decide on the purchase,

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Mr. Charles H. Carpenter

November 12, 1948

may I suggest that you advise the Carnegie Institute immediately so that it will be withdrawn from sale. You may also tell them that we shall send you the bill under the conditions I outlined.

May I hear from you?

Sincerely yours

EGH1a

[Faint, mostly illegible text block containing several paragraphs of correspondence]



November 18, 1948

Mr. D. S. Defenbacher, Director  
The Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minnesota

Dear Dan:

Do you remember me? Or, would you prefer not to?

If you will look in your file you will find that I wrote you a note some time ago regarding my prospective visit in Minneapolis. I really plan to go there this time after the Milwaukee jamboree, and should love to see you and Louise if possible. If not, please let me know as I do want to make my arrangements for the short time I have allotted myself for the trip.

Meanwhile, I look forward to seeing you in Milwaukee and hope that you won't be too harsh on the poor dealer-speaker.

My best regards.

Sincerely yours

EGHla



November 18, 1948

Mrs. Carroll Aument  
17 West 8th Street  
New York, N. Y.

Dear Mrs. Aument:

As you requested I am returning the clipping.

I note that the artists listed are so called commercial artists rather than the professional men associated with the gallery.

I would suggest that you get in touch with one or two artists directly regarding the plans you may have in mind. We make a practice of discouraging the painters from any outside activities, including advertising and other income producing projects. However, if the artists are interested in doing anything outside we are glad to work with them. The interest must be originated at their end.

I hope this explains the situation. I wish you great success with your very admirable project.

Sincerely yours

EGHla

November 18, 1948

Mrs. Sally Fairweather  
1019 Hinman Avenue  
Evanston, Illinois

Dear Sally:

Believe it or not, this is the first free breath I have drawn since November 8th and there is not much energy for inhalation.

When I returned after the rather hectic trip, the Downtown Gallery was having the most extraordinary spirit of visitors from the south, museum directors from all parts of the country, etc. Social engagements had piled up, to say nothing of folders and folders of correspondence to which I am at last attending.

I do want to take advantage of this brief spell to tell you how much I enjoyed being with you and Shirley, and how great you were during my stay. I can include your husband too as that was the only complete relaxed period during my visit.

The Ludgins were in yesterday and were very charming in all their expressions, mentioning that any number of collectors expressed tremendous interest in the Downtown Gallery artists. I wonder how you can play this up. I believe you mentioned having received a mailing list from him. What do you think of sending out a personal note to these people, saying that many of the pictures shown that evening were from your gallery and that you have other examples by the artists, whose names you could include in the letter?

Have you had any results in the way of sales? Did the Jacob Lawrences go and/or the George Morris? I am naturally very curious about what has been happening.

If you have anything in mind for us to do please let me know because I am still in the quiet thinking mood. Meanwhile my best regards to you, Shirley and your husband.

Sincerely yours

EGHLa

November 18, 1948

Prof. Alma Jordan Knauber  
160 Warder Drive  
Cincinnati 24, Ohio

Dear Prof. Knauber:

Although we do not purchase paintings by living American artists, merely acting as agents for them, I should very much like to see the color slide of the Marin you refer to in your letter.

Perhaps John Marin may have some idea regarding the disposal of this picture, since it sounds so unusual in connection with his regular work.

Sincerely yours

EGH1a



November 18, 1948

Mrs. Mildred A. Lamb  
2649 Berkshire Road  
Cleveland Heights, Ohio

Dear Mildred:

It was nice to hear from you again after this long silence. I am delighted to hear of the Dr. Lempert success as I realize how much more fun life can be under the circumstances, although I frequently wish I did not have to hear all the things I do -- day in day out.

Frankly I don't know what to say about your collection at this point. After all, so many people know and have known about these pictures for a long time and from the crude commercial angle they are shop worn items. Furthermore, in view of the fact that we do not handle any European art whatsoever, under any circumstances, I myself am in no position to effect any sales. Until I get a better idea, will you put down the prices that you have in mind on the following items:

61	Prendergast	oil	"Autumn"
65	"	W.C.	"Beach"
67	Sloan	oil	"Red Kinona"
51	Halliot	Bronze	"Baigneuse"

There is a wild possibility that I can interest one of my clients in these specific items.

Meanwhile, my very best regards.

Sincerely yours

EOHla

November 18, 1948

Mr. Earle Ludgin  
121 West Wacker Drive  
Chicago, Illinois

Dear Mr. Ludgin:

The bill you requested is enclosed. I cannot locate the Century ticket stub. Since I arrived in Chicago it should furnish sufficient evidence for your bookkeeping department that I had used some means of transportation.

When you and Mrs. Ludgin were here for such a brief moment I did not have an opportunity to tell you how much I really enjoyed my trip and my stay, and the experience as a whole. It was really stimulating to talk to such unusually intelligent audience and I am very glad to have had the opportunity to give the public the low-down on our business practices. We really are not as bad as most of the public always considered us in spite of Mr. Craven.

It was great fun seeing you and Mrs. Ludgin, as well as the very fine collection you have in your offices. I think you are doing a magnificent job and I take my hat off to you.

My very best regards.

Sincerely yours

EGH:la



November 18, 1948

Mr. J. Vandenberg  
Knightsbridge Mills, Inc.,  
Lawrence, Massachusetts

Dear Mr. Vandenberg:

After considerable correspondence with Mr. Van Weeren Griek, we have received the Lawrence painting, presumably purchased about a year ago. There seems to be some misunderstanding, probably on my part, because I thought the Netherlands Bureau was to pay for it. Mr. Van Weeren Griek says this is not the case.

While we are perfectly happy to have it back with us again, we want you to know the facts in the case so that we are sure that we are not doing the wrong thing in selling this picture to some one else in the near future.

Wont you please let me hear from you. I hope too that you and Mrs. Vandenberg will be in to see us very soon.

Incidentally, I just realized that I had not answered your last letter. It so happened that I have been doing a good deal of traveling in the middle west and have been away from the gallery most of the time. Upon receipt of your letter dated October 27th I talked with the Lowenthals about the plan you outlined. They did not seem to be favorable in this connection as they prefer to go to Italy directly and take along their own car -- after all. It certainly was swell of you to outline the idea so completely and we all appreciate the trouble you took in this matter.

We have had no luck with the van Heegerens, but I am now writing to a friend in Philadelphia in the hope that he can place them among his clients. I shall keep you informed.

Sincerely yours



THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA

November 19, 1948

Dear Edith:

We are now in our new Museum and I am enclosing a catalog of our first exhibition. We now have over 200 pictures in our Holbrook Collection, the original gift was 100 in 1945. We occupy the ground floor of the University Library Building which has been transformed into a modern beautiful gallery by Harold Wescott who studied under Frank Lloyd Wright. As soon as the University can secure enough funds to build a new library, we will occupy the entire building now used as the library and the South will have a Museum of which they can be truly proud.

In our new Museum we have named the north wing the Eva Underhill Holbrook gallery in which is hung a portion of the Holbrook Collection, (we plan to change exhibitions every two weeks), and the south wing has as its title The Lamar Dodd gallery and this room represents the exhibition of Southern artists.

I have borrowed about 45 paintings from various Museums, all paintings by Southern artists. They make a fine showing to convince the Southern people that their artists are those equal to other states. Every Southern state is represented, with the exception of Mississippi, by one of its leading artist.

Our opening reception on November 8, (my wife's birthday) was so crowded that it was difficult to see the pictures. Our receiving line was headed by the Chancellor and his wife, myself and Mrs. McCreary, Lamar Dodd and his wife, and Harold Wescott and his wife. People poured in from many parts of the South; Museum Directors and art leaders in Atlanta, Savannah, Macon, Gainesville, and Tennessee, North Carolina, Florida, Alabama, Virginia, South Carolina and other places. I felt especially happy because it was the beginning of my dream come true and it was even more lovely than I had anticipated.

We are looking forward to a visit from you at your very first opportunity.

Sincerely yours,

*Alfred H. Holbrook*  
Alfred H. Holbrook  
Curator  
Georgia Museum of Art

Mrs. Samuel Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, N.Y.

AHH:ed

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**Look** 511 FIFTH AVENUE, NEW YORK 17

---

GARDNER COWLES, President and Editor

FLEUR COWLES, Associate Editor

November 19, 1948

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

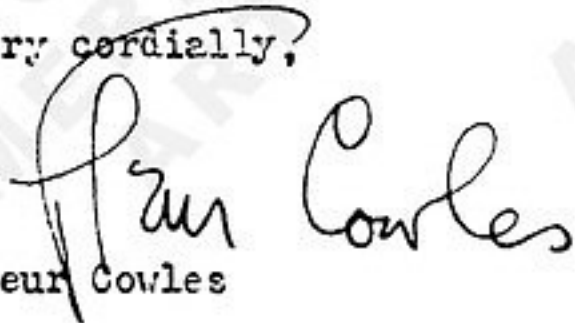
I do want to thank you for the opportunity to try and "sell" the ship's figure to my husband. While I found it an exciting thing - he didn't, and I simply won't have a thing in the house that he isn't as eager to have as I.

It was wonderful while it lasted.

\* \* \* \*

I saw Fanny Brice's son on the coast last week and he told me, with considerably pride, that he was going to have a show in your Gallery. I assured him this was more a feather in his cap than he probably knew - with your reputation for astute singling out of the right artists. I will want to see the show when it comes.

Very cordially,

  
Fleur Cowles

FFC:ar

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## Coleman Art Gallery

Antique and Modern Paintings  
Restoring - Framing

255 South Sixteenth Street  
Philadelphia 2, Pa.

Paris - London - The Hague

November 22, 1948

Mrs. Edith G. Halpert  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

Martha has asked me to answer your letter to give me something to do while she prepares dinner, one of the thousand and one chores she has to do.

Am happy to report that I have been feeling so good that Martha and I came to New York yesterday, (Sunday) for a few hours. We called you, wanted you to have dinner with us, but got no answer.

As for the van Meegerens, we do not know of anyone who wants either his originals or the famous fakes he made. I believe an advertising firm could use them on some "True or False" ad, otherwise, I cannot imagine their having much value. Some of the best Dutch names such as, Laris and Hauve bring sixty and eighty dollars in the auctions.

However, if your client, the Hollander, wishes to send on some photographs, we'll be glad to give our further "expert" (?) opinion.

Many thanks for your nice letter. The next time we steal away to New York, we'll call you or write beforehand.

With all best wishes to you and the boys\*.

Sincerely yours,

Lars & Martha



GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK 17, N. Y.  
MURRAY HILL 6-4737

November 22, 1948

Personal

Mrs. Edith G. Halpert  
Downtown Galleries  
32 East 51st St.  
New York 22


Dear Edith:

Many months ago Mr. Franklin Fisher purchased  
a painting from us for \$500.

We have been unable to get any payment from  
him or any reply to our letters. I believe you knew him  
or recommended him for publicity work for the Dealers  
Association so I am writing to ask whether you can tell  
me anything about his credit rating.

I have been intending many times to get in  
to see you but I am just so busy that I don't have the  
opportunity but I will make it some day soon.

As ever,

  
Director and Manager.

ESB:RMM

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Tel. GRAMERCY 7-8520

HARLEM BOOK COMPANY

221 Fourth Avenue  
New York, 3, N. Y.

November 22, 1944

Mrs. Halpert,  
Downtown Gallery,  
43 E. 51st Street,  
New York, N. Y.

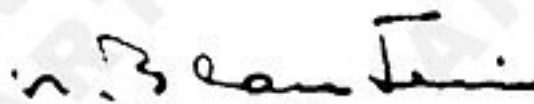
Dear Mrs. Halpert:

I wonder if you have ever had a chance to remove Pop Hart and Max Webber books from the store-room? If we can be of any assistance, we shall be glad to send some of our boys down to help. to load them on our truck.

Don't you please let us hear from you?

Yours very truly,

HARLEM BOOK COMPANY

  
Norman Blaustein

NB;rl

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November 22, 1948

Miss Edith G. Halpert, Director  
The Downtown Gallery.  
32 East 51<sup>st</sup> Street  
New York 22 N. Y.

Dear Miss Halpert:

Thank you very much for your letter.  
The poster was made to advertise a dance  
given by the artists of Taos to raise money to  
help clean up the town of Taos. It was auc-  
tioned at the dance. The morning following the  
dance, Mr. Marin signed the poster and then  
graciously looked at my own water colors and  
showed me many of her paintings.

I have treasured the poster since then  
(and still have the Taos Newspaper telling  
about the dance and auction) but I will  
now sell it so that it can become part  
of a collection.

Thank you again for your interest  
and help.

Sincerely yours.

Alma Pruden Knauter.  
100 Warder Drive  
Cincinnati 27. Ohio

Enc. A colored slide of the Marin poster.



UNIVERSITY OF NEBRASKA  
ART GALLERIES  
MORRILL HALL LINCOLN 8, NEBRASKA

Monday, Nov. 22  
1948

Dear Mrs Halper:

The call you had earlier in the season from the new N.A.A. president, Mrs. Faulkner, probably reminded you I would be showing up again this year to select some choice items for our next Annual Show.

This year, if all goes well, I shall be with you a little earlier than usual past years. In fact, I should be in New York by the end of this week and until Dec. 7 or 8 —

I had good reports from Mrs Faulkner about the O'Keeffes she saw and hope a few good ones are left. Too bad the red tape concerned with our purchases is so complex we find it impracticable to make between-seasons purchases —

So I'll be calling you for an appointment one of these days before long.

In N.Y. at  
Barbizon-Plaza Hotel

Sincerely  
Jingel Kirsch

SOCIETE ANONYME: MUSEUM OF MODERN ART: 1920

TELEPHONE  
MILFORD 4-2416

C.O.  
KATHERINE S. DREIER  
130 WEST RIVER STREET  
MILFORD, CONNECTICUT

November 23, 1948

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am enclosing our check for \$250.00 for the second payment on "Sunrise, No. 3", by Arthur Dove, which you and the Estate of Mr. Dove so kindly let us have on this slow payment basis.

Everybody has admired it very much, and I feel now that with only the last \$250.00 still to be sent you, we can deliver it to the Yale University Art Gallery by the beginning of 1949.

With deep appreciation, believe me,

Sincerely yours,

*Katherine S. Dreier*

Katherine S. Dreier  
President

KSD/cn

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November 27, 1948

Mr. Hudson Walker  
Artist Equity Association  
Room 2709  
Grand Central Terminal Bldg.,  
New York 17, N. Y.

Dear Hudson:

We have been waiting with our accounting on the Equity show contribution until we received final payment on the Kuniyoshi, so that we could send one check for the entire group. We expect the latter in January. We should like to know what form you have prepared for the dealers and for the artists who are sending in these contributions so that they are deductible as originally outlined by your committee.

Ben Shahn	Sound in Mulberry Tree	\$1500.	150.
Y. Kuniyoshi	Clown	1000.	100.
Reuben Tam	Northern Landscape	300.	30.
William Brice	Wooden Objects	450.	90.
			<u>370.</u>

Incidentally, it might be a good idea to send the same blanks to Shahn and Tam, who have been paid the full sum by us, since it was agreed that the artists would make their separate contributions. They too will want to know how to handle the matter. Brice is the only one who asked us to make the deduction and you will note that we are listing 20% in his case.

I hope Equity is receiving a considerable sum from this exhibition, collectively.

My best regards.

Sincerely yours

EGHLa



November 27, 1948

Mrs. Fleur Cowles  
47 East 68 Street  
New York, N. Y.

Dear Mrs. Cowles:

Thank you for your letter. I can well understand that an object in the home has to be liked by all members of the family, but I was betting on you. However, let's try again some other time.

I was very pleased with your comments about the gallery, and with your reference to Bill Brice. We are quite excited about his exhibition which is to take place in February, and particularly so since we have today received four new paintings of his which we plan to tuck away for the occasion. However, if you are in the neighborhood and have a few moments, I should be glad to show you these latest examples by our latest great white hope. In any event it will be a great pleasure to see you.

Sincerely yours

EGHla

November 27, 1948

Miss Katherine S. Dreier  
130 West River Street  
Milford, Connecticut

Dear Miss Dreier:

Thank you for your letter and check.

I am very happy that the Dove is a success  
and that it will be on view at Yale University  
in the near future.

I hope to get to see the collection some time  
when I can manage to get away from my duties  
at the gallery.

Meanwhile, my very best regards to you.

Sincerely yours

EGHla

November 27, 1948

Mr. Erwin S. Barrie, Director  
Grand Central Art Galleries  
15 Vanderbilt Avenue  
New York 17, N. Y.

Dear Erwin:

I am so sorry that you are having difficulty in collecting from Franklin Fisher.

I did not know him before we made the contact regarding publicity, but he was highly recommended by two or three persons for whom he had worked and who I happen to know.

I do know that he does very well in his field and that his wife is a successful decorator as well. Perhaps a little more persistence will help. Incidentally, you might tip us off on how to collect outstanding bills. Just recently we too have had some difficulty with even reliable clients.

How about dropping in to pay me a visit? It will be swell to see you.

Sincerely yours

EGH1a

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252 East 61 Street  
New York City 21  
November 27, '48

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Dear Mrs. Halpert:

I'm sorry to have missed you again, but I'll drop in some weekend on a Saturday when I'm in town. I want to thank you personally for the really big contribution in good will and generous services that you and your nice staff have brought to my book project. I hope when the book comes out, you'll consider that your effort was worth it. Offhand I'd say that it will be a handsome book, backed up with a fairly solid text - at least as the 25,000 words now stand, complete with bibliographical credits to my many sources. I've not had a reply from Robert Laurent, whom I asked to tell me in writing about Mr. Field's beginnings; the Newark Museum urged me to write him. But I've mentioned what you yourself told me.

When I was in the gallery last time I showed your boys some Isabel Wilde photographs of things you acquired from her. They gave me the data on them. They're listed and indicated below. The list doesn't include the 2 photos of museum-owned items that you supplied and which I was glad to pay for. Your photos will definitely be returned to you in two or three months. I'll be responsible.

I've met with the Garbiscos twice and have their verbal consent to show the prior portrait of 2 little girls, now at the N.-Y. N.S. exhibition. This is the only one from your gallery that I'm using of theirs. I've just posted a note to them saying you must have their direct written or verbal consent to release the color cut to Mr. Bryan Holme of Publications. I feel they won't "about face" on me at this point, after having agreed. I even took the pains to go to them the second time and let them see miscellaneous Wilde photos of things that might be theirs, and withdrew whatever proved to be, with all good faith. I'm using 2 Old Print Shop purchases of theirs, and maybe one small N. Stone Gallery watercolor; they agreed to all this, and I trust I'll receive it in writing. All Wilde matters are cleared up now, so have no fear.

You gave me the Captain R. Loeb painting of "H.I. and his boy." If he is in Chile, do you think I can use it without consent? I'll withdraw it if you say so, tho' I adore it.

color

About color cuts, I gather that you have/cuts of the Museum of Modern Art things in the N.-Y. historical show of the moment? Weren't they the Vogue, December 15, 1939, cuts? Mr. Holme has a list of possibly available color cuts from many sources, including the ones which I'm under the impression you may have. He wrote about the Garbisco picture but didn't say what else he'd discussed with you about such color. I shan't bore you with the details of the economy involved, as I've no doubt he told you---it's a matter of trying to keep the price of the book down. I personally will take a terrible beating on it, if many color cuts have to be made, and this after 2 years (plus) of my investment of time for writing and taking no job in order to do so. But I don't want to use color that Mrs. Lipman had, such as the cut of the old lady at the spinning wheel; that serves nobody's purpose, least of all the public's! But my book is entirely different from hers in virtually every respect, except for the general topic.

The list of your photos will follow on a separate page. Please let me know how you want them credited, if this varies. Credits will be beneath the cut. The above address is good for forwarding to Philadelphia.

Most gratefully,

Alfred Ford



(Mrs. Wilde also)  
Photographs borrowed from Downtown Gallery by Alice Ford:  
(Probably not each and every one will be used, finally)

Calligraphic drawings: "Indian Archer. 19th c."

"Man in Cloak." Gibbs. c. 1810.

Portraits:

"Mr. and Mrs. Oliver Wight." ~~Wilde photo~~ (2)

"Girl with Bird." by Lewin.

"The Becker Portraits." (man wears earrings; I assume DG

"Becker" means the J. Becker Gallery; the pair were purchased by Mrs. Halpert from Mrs. Wilde.)

In the book they'd simply be "man" and "woman."

"R.I. Choir Boy." ~~Captain R. Loeb Coll.~~

(2) Jacob Myers and wife and Baby (pair) — E 6 H

(2) Mr. and Mrs. Sheldon of Unionville (pair). D. 6

Miss Tweedy of Brooklyn. DG

Child in Wicker Basket. E 6 H

Child in Blue Dress. I'll credit sewars, and return

Hicks:

note to Mrs. Halpert. This belonged to R. Laurent, previously.

Lion Family.

Penmanship Kingdom. #344, c. 1840. Hicks DG

Seminary Art:

Memorial of W.C. Merrill of Dartmouth. By Sarah Merrill. WILDE PHOTO. DG - Private Coll

Memorial of the North Family. ~~Wilde photo~~. E 6 H

Maria, of "A Sentimental Journey" by Sterne. WILDE photo.

Landscape: Mountains. By Mark. (1). ~~Wilde photo~~. DG

Alice Ford purchased:

Girl with Kitten. Formerly Mrs. Rockefeller's; now identified by Lasburg as theirs. Permission granted.

Fashionable Inn. Kansas City (at Focdhill Nelson Gallery has consented, and sent another photo of it; this is listed as with the "Kansas Museum" in your album, but I have corresponded with the N.F. Gallery, and they definitely have it.

November 27, 1948

Mr. Alfred Holbrook  
146 Dearing Street  
Athens, Georgia

Dear Alfred:

Thank you for your letter and for the catalogue. I cannot tell you how impressed I was with the publication and with the listing therein. Georgia should certainly have justification for feeling mighty proud and should also be very grateful to you. More power to you! Of course I realize how much gratification you are getting out of your good deed. It should set an example to many others -- God willing.

One of these days I shall just hop a plane and get a first hand look at the collection and shall take the opportunity in having a chat with you. Meanwhile, I do hope that you are planning to be up North in the near future -- particularly during our Christmas show, of which a catalogue is being sent to you under separate cover.

And so, my very best wishes.

Sincerely yours

DGHla



November 27, 1948

gmh:l

Mr. Sylvan Lang  
247 East Summit  
San Antonio, Texas

Dear Mr. Lang:

I have been keeping my fingers crossed since your visit, but have not heard whether the well came through or not. I certainly hope so. When you have nothing better to do, wont you let me know the good news.

I forgot to return the letters to you during your second visit and am now mailing them to you. Since we discussed the matter so thoroughly there is no object in my troubling you with any further comments. You, no doubt, recall the tentative decision we mutually made that we will make one more try on Fredenthal when you next come to New York and we have some paintings you did not see -- and should the decision be negative again the sum involved will be applied to any other picture you may choose in the gallery. I trust this arrangement seemed satisfactory to you after you thought about it at home.

Have you had an opportunity to think any further about the Sheeler and the Karfiol which you and Mrs. Lang seemed to like? If you have any real interest in these pictures, you know that we are always glad to send them to you on approval. Or if you prefer, we can send photographs. As a matter of fact I think it would be necessary to do so in case of the Sheeler, since we are planning a one man show of his work in January and that would allow too little time for any round trip travel. In the case of Karfiol whose show will not be held until much later in the season, you'll have plenty of time if you would like to see the picture. I just want to assure you that we want to cooperate in

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Σελ. 61, γ' τ. 42900.

Mr. Lang

every conceivable way and that we shall always welcome you whether or not you make any purchases.

Please give my best regards to Mrs. Lang.

Sincerely yours

EGH1a

THE UNIVERSITY OF CHICAGO  
CHICAGO 37 • ILLINOIS  
THE CENTRAL ADMINISTRATION

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and *Dean of Faculties*  
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LYNN A. WILLIAMS, JR. • *Vice-President*

November 27, 1948.

Dear Edith:

Many thanks to you for  
all your generosity. The show  
opened here and all is well;  
you'll hear from Mrs. Biesel.

Especially did I enjoy your  
lavish and frequently appointed  
and served dinner!

Yours gratefully,

Robert C.T.

Thanks, Charles for your drawing.



November 28, 1948

9 Ridge Road  
Rutherford, N.J.

My dear Edith Halpert:

I wish, as a personal favor, that you'd take a look or another look, if you have already looked, at the paintings of a man whom I have been seeing for the past two years during my summer vacations: Nassos Daphnis. He, of course, would prefer it if you could find the time to drop in at his studio, 237 W 26 but if that is inconvenient he'd be glad to bring you his canvasses. After all, it never hurts to look and without looking the world ends.

This is a small man, a Greek, painfully self conscious in the typical manner of certain painters but certainly, to me, unique in his perceptions. Naturally his uniqueness, if it is actual, may be worthless but it does say something that moves me. I wish you'd concede a point in his favor.

Nothing else. The practice of medicine has been made either simpler or more complex for me, I'm not certain which, by my son's having joined me in it since September. We are all well - well, well! and when there is a few minutes to spare I buy myself some scribbling. The economic pressure is, was always, a great incentive to art: it makes it so precious.

But New York, that fabulous city where the cash clicks grows further and further from my thoughts. That's bad, I miss seeing those I should like occasionally to see and to talk with including yourself.

Sincerely

H. C. Williams

Will you drop the guy a note or  
shall I tell him to see you.

H. C. W.

4501 Ellis Avenue  
Chicago, Illinois  
November 29, 1948

Dear Mrs. Halpert -

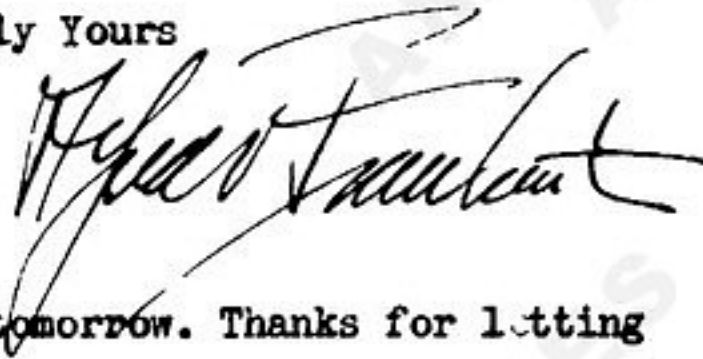
I should like to remind you that time is running very short and that I must make my revisions in the Art Bulletin article next week at the very latest. I should therefore like to request your criticisms and suggestions at your earliest convenience.

My mother and father celebrated their fiftieth anniversary yesterday, and that is why I happen to be in Chicago this week. Several guests at our reception yesterday spoke of your talk here with much interest and admiration. They also tell me you have opened a new gallery in Evanston, but I doubt very much if I'll be able to get up to see it this time.

I am returning to San Francisco on Wednesday, will be back at my desk on Friday, and hope to get started on the new version of the Art Bulletin piece on the following day.

With kindest regards

Sincerely Yours



I am seeing Mr. MacAlister's Harnett tomorrow. Thanks for letting me know about it. You also spoke of some Harnetts in California of which some small, inadequate photographs had once been sent to you. I should like very much to know who owns these and just where they are, so I can go and see them.



# THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO

MAIL ADDRESS - CHICAGO 37, ILLINOIS

GALLERY ADDRESS - 108 GOODSPEED HALL - ENTRANCE THROUGH WIEBOLDT HALL ARCH - 1050 EAST 59TH STREET

November 29, 1948

Mrs. Edith Halpert, Director  
Downtown Gallery  
43 E. 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Mr. Christ-Janer told us of your wonderful cooperation, and I assure you, without it, the splendid exhibition we now have on our walls would not have been possible. The drawings by Kuniyoshi make a remarkably fine collection and are greatly appreciated by our visitors. I know how difficult it was to bring it together on such short notice and we are deeply grateful to you for your help.

Yesterday, at the opening, there were many people interested in buying, and I wonder if you would consent to the 10 percent service charge which our Board of Directors requires me to take. It is embarrassing to make this request after the show is on the walls, but the exhibition was assembled with incredible speed and there was no earlier correspondence. If this commission does not meet with your approval, we will forget it.

With appreciation,

Sincerely,

*Frances Strain Biesel*  
Frances Strain Biesel



November 30, 1948

Mr. Gerry A. Turner  
Magazine Editor  
DESIGN  
337 S. High Street  
Columbus, 15 Ohio

Dear Mr. Turner:

On November 2nd we wrote you asking that the Jack Levine color plates be returned to us immediately. We have had no word from you.

Will you kindly have these plates shipped at your earliest convenience as we are in great need of them.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1948

Mr. Earle Ludgin  
121 West Wacker Drive  
Chicago, Illinois

Dear Mr. Ludgin:

Thank you for your check and more so for the charming letter, which incidentally is encouraging me into the evil business of talking again. This time it will be a quickie at the symposium to be held in Milwaukee Saturday of this week on a subject which should be of special interest to you -- Art in Industry. We all expect some real fire works at this conference and you will probably hear all about it.

Since you insist I shall accept the "lecturers fee" but I should like to present the sum to the Society for the purchase of a drawing by one of the younger artist - like Tam or Lea or Brice. Please think about it and let me know.

My very best regards to you and Mrs. Ludgin.

Sincerely yours

EGHla

# The Studio Publications

381 FOURTH AVENUE, NEW YORK 18, N. Y.  
MURRAY HILL: 4-4945 • CABLES: STUDIOPUBS

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November 30, 1948

Mrs. E. G. Halpert  
DOWNTOWN GALLERY  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

I have heard from Miss Ford with reference to the color plates of the primitive in Col. Garbisch's collection and she has already secured permission from him for us to use it in the book.

It is extremely kind of you to let us use these plates, and if they are the original plates you have, we will make electros from them and return the originals to you promptly.

Miss Ford also mentions another subject - two children in the Museum of Modern Art collection which is also in the New York Historical Society Show - of which she says you also have plates. If we could have these too, it would indeed be fine. I understand it is also O. K. with the Modern Museum for us to use them and we will be most happy in this case also to give proper credit to the present owner as well as to yourself in any way you may wish.

Can we send up for these plates? If we do not hear from you to the contrary, we will send a messenger up on Wednesday or Thursday of this week.

Once again, very many thanks and we will be certain to give you the proper credit in the book.

Sincerely,  
*Bryan Holme*  
Bryan Holme

BH:ap

P.S. Are the progressive proofs with these plates? We would like to borrow these during the printing for color plates.



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MURRAY HILL 9-6232

December 1, 1948

Dear Edith:

Thank you for your letter of the 27th,  
listing the paintings by Equity members which were sold  
from your show. To date, these are more than any other  
gallery has sold.

As far as I know there is no form involved  
for either the dealers or artists in making their contri-  
butions to Equity Fund. To date, the other dealers have  
simply remitted 20% of the sales price, and in that case,  
10% would be deducted from the artist's share and 10%  
from the dealer's commission.

With kind regards, I am,

Sincerely yours,



Hudson D. Walker  
Executive Director

Mrs. Edith G. Halpert,  
Director  
Downtown Gallery  
32 East 51 St.  
New York 22, N.Y.

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**Wadsworth Athenaeum**  
**Celt, Morgan and Avery Memorials**

Hartford 3, Connecticut

Telephone 7-2191

December 1, 1948

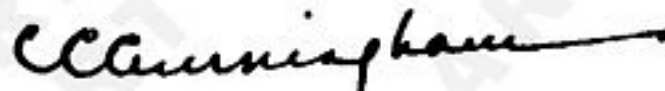
Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Our exhibition of American water colors entitled "Seven by Six" closed on Sunday and I am delighted to say proved tremendously successful. In fact, we hated to see the exhibition taken down as it made a striking appearance in our new Special Exhibition Gallery in the Morgan Memorial. However, all good things must come to an end and the pictures are being returned to their owners this week. We would like to take this opportunity to tell you how much we appreciated your great generosity in lending your five MARINS. Needless to say, without your generous support our exhibition would not have had the success that it has.

With renewed thanks and kindest regards,

Very sincerely yours,



C. C. Cunningham,  
Director

CCC:W



# EASTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

SYMBOLS
DL - Day Letter
NL - Night Letter
LC - Deferred Cable
NLT - Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA061 PD= ARDMORE PENN 2 1042A=  
EDITH HALPERT, DOWNTOWN GALLERY=  
32 EAST 51 ST=1

1948 DEC 2 AM 11 02

IS SHAHN ALLEGORY FOR SALE IF SO PLEASE WIRE PRICE TO ME  
ARDMORE PENNSYLVANIA=  
WRIGHT LUDINGTON=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



December 2, 1948

Mr. Wright Ludington  
Ardmore  
Pennsylvania

Dear Mr. Ludington:

I found a minute between packing and train time to acknowledge your telegram. As Mr. Alan advised you, "Allegory" was sold and is now on exhibition at the Whitney Museum. I am sorry you missed this painting, but I think that when you see the new Shahn that arrived last night, you will be as excited as I am about it. Although we had planned to hold it for a museum, I feel that in your case the collection is of equal importance to the artist, or -- from my own point of view more so.

I expect to return to New York next Thursday morning, but Mr. Alan will be very glad to show you the painting whenever you find it convenient to come in. I should love to say hello to you during your visit and hope that you can drop in again later in the week.

My very best wishes.

Sincerely yours

EGHla

*Editorial Office*  
Weston Road, Cannondale, Conn.

*Business Office*  
111 Andrew Street, Springfield 9, Mass.

# ART IN AMERICA



An Illustrated Quarterly Magazine, founded in 1913  
by FREDERIC FAIRCHILD SHERMAN

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*Cannondale, Connecticut*

Dec. 4, 1948

Dear Mrs. Halpert,

I'm writing to ask whether I might order a print of the primitive "Interior" now in the collection of the Honolulu Academy, for reproduction in the book I am now working on - title "Native Tradition in American Art."

Thanks in advance.

Sincerely,

Jean Lipman

754

C O P Y

December 6, 1948

Mr. John Francis McDermott  
6345 Westminister Place  
St. Louis, 5, Missouri

Dear Mr. McDermott:

At last I am able to give you permission, if it is not too late to serve your purpose, to reproduce the portrait of a woman said to represent Rachel West Clarkson and to be by Jeremiah Paul with the restricted identification indicated on the back of the photograph.

The laboratory report on the very faint inscription which appears on the back of the canvas, "Presented to A(?) & Metcalf(?) by the Painter J Paul", proved encouraging. "The inscription on the reverse of the original canvas support of this picture could be as old as the paint on the obverse. There is no sign that it was applied recently, i.e. within the past 25 to 40 years. How much older it is can only be estimated roughly from microscopic examination and there is some doubt that any kind of analysis would establish its age more exactly. The support was re-stretched evidently in the latter part of the 19th century. As good a guess as can be made is that the inscription was put on either before or at that time."

As I pointed out in my letter of September 29 this inscription, no matter how early, does not necessarily prove the painting is by Paul and we are glad to have this attribution discussed. The identification of the sitter as "Mrs. Rachel West Clarkson, a sister of Benjamin West" came with the portrait when it was purchased in 1920 from the Ehrlich Galleries, New York. Since identifications are sometimes made on slight evidence and I have not studied the question I prefer to leave this matter also open for discussion. I shall be much interested in your conclusions.

After receiving your letter I wrote Mr. Dickson to find out whether he had failed to reproduce our portrait because he had doubts about it and just recently received a reply to the effect that he does not "pretend to a knowledge of the works of Jeremiah Paul such as might be implied" by my note in Antiques. Comparing it with photographs in the Frick Art Reference Library of Paul's work our portrait seemed as characteristic as any of them and he considered reproducing it but there was not room.



- 2 -

It so happens that, two years ago, I compared a photograph of our portrait with the photographs at the Frick and my conclusions differed from Mr. Dickson's. In the first place I was not sure that some of the attributions to Paul were correct. In the case of one painting where I did feel the history made the attribution (based on a signature) seem possible I have noted "not much resemblance but from photograph portrait looks in poor condition and lines may be softened by repainting". Until I have seen our portrait side by side with an absolutely proved painting by Paul I am keeping an open mind on the subject. I shall be much interested to know what painting or paintings you will use as the authentic basis for a discussion of Paul's work.

With best wishes for the success of your investigation and regret that I have had to delay so long before writing you this letter.

Sincerely yours,

Louisa Dresser  
Curator of Decorative Arts

December 7, 1948

Miss Alice Ford  
252 East 61 Street  
New York 21, N. Y.

Dear Miss Ford:

Attached is a list of proper  
credits for paintings reproduced from photographs  
obtained here.

I will speak with Mr. Holme  
about delivering the color-plates. We do not  
have the color-plates of the TWO SISTERS (Collec-  
tion The Museum of Modern Art) reproduced in  
Vogue, but I will attempt obtain them.

Sincerely yours,

Charles Alan  
Associate Director

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MILTON KLEIN

HAYS, WOLF, SCHWABACHER, SKLAR & EPSTEIN  
COUNSELLORS AT LAW  
30 BROAD STREET  
NEW YORK 4, N.Y.

December 7, 1948

CABLE ADDRESS  
"HAYGREEN"  
—  
TELEPHONE  
HANOVER 2-6180

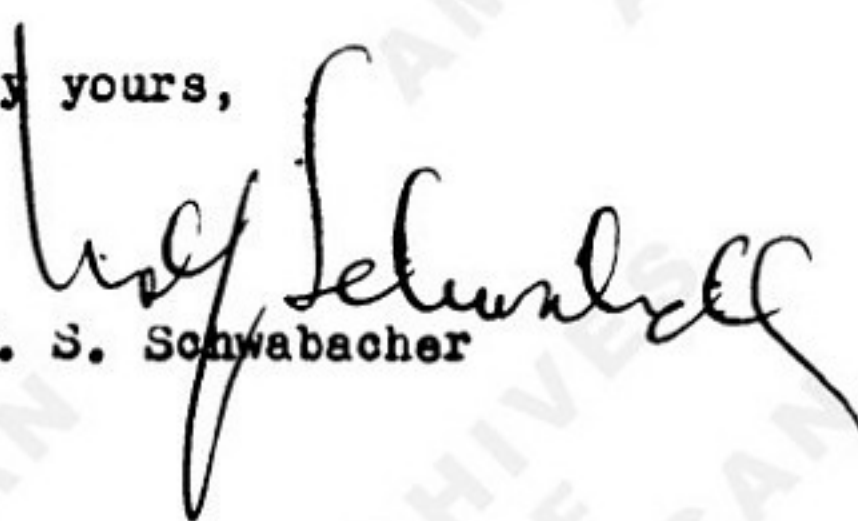
The Down Town Gallery  
32 East 51st Street  
New York 22, New York

Attention: Miss Edith Halpert

My dear Miss Halpert:

I recall that many years ago you handled the work of Arshile Gorky. Mrs. Schwabacher is now preparing a book on his life and work, and we wondered whether you by any chance had a list of the paintings of his that you once handled, their names, the date they were painted, the name of the buyer and the price at which you sold the paintings. If you do not have all of these items, we would indeed appreciate whatever information you do have.

Sincerely yours,

  
W. S. Schwabacher

WSS:LS



EDGAR W. GARBISCH  
CHRYSLER BUILDING  
NEW YORK 17, N.Y.

December 8, 1948

Mrs. Edith G. Walpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Walpert:

Mrs. Garbisch and I hereby give you authority to release to the printer of Miss Alice Ford's forthcoming book on American Primitive Art the color plates of "The Burnish Sisters" by William Prior.

Very truly yours,

*Edgar W. Garbisch*

Copy to Miss Alice Ford

Dec. 8<sup>th</sup>, 1948

NEWPORT  
RHODE ISLAND

Dear Mrs. Halpert! -

Four out of the seven pictures we decided to take for the collection. ~ You know now that, as a collector, I am becoming, like the fussy bachelor, more particular and less desirable. You also know that ~~we~~ we stress the ensemble of the collection. In that ensemble lies the importance ....

~ I am enclosing my cheque for \$500.- Please send me a new receipted bill.

~ When are You coming to Boston? I expect to be in New York again about the middle of January.

~ You promised to surprise me. I am ready...

Very truly Yours,  
Maxim Karolik

P.S. The three pictures  
will be sent back to  
You soon.

M. K.



Dear Mrs. Halpert:

Philadelphia, Pa.  
Thursday, Dec. 9, 1948

Having just "scouted" the Watercolor show here and checked my total list of selections to date for our March show, I want to report these changes on our list from your gallery:

Sacot Lawrence : first choice: Rummage Sale - Tempera  
(now in Phila.)

(second choice Paper Boats " )

Yerglielini

Burlin

} please cancel -

(I reported the latter to Lawrence in your gallery before leaving, besides adding a Lorach watercolor)

Also I understand the sheet I selected (now in the Philadelphia show) has been sold, - which automatically takes care of that as we prefer to have a picture that is for sale -

Can you quote me prices on the following Marin watercolors, included in the Phila. W.C. group:

Catalog # 141 - Boat and Dull - 1945

# 131 - Lake, Tank Mountain, Maine Series # 12  
1934

I am still much interested in adding another Marin watercolor - preferably of a Maine subject - to our collection -

I was sorry not to get to say hello and goodbye to you before leaving: hope you had a good trip - Thanks for everything, Douglas Asrock

THE CALIFORNIA PALACE OF THE LEGION OF HONOR  
Lincoln Park  
San Francisco 21, California

OFFICE OF THE DIRECTOR

December 10, 1948.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

This will confirm our telephone conversation regarding the purchase by the museum of Shahn's "Ohio Magio", which is included in our current Third Annual Exhibition, for the price of eight hundred and fifty dollars (\$850.00). We are very happy to be able to add this fine example of Shahn's work to our permanent collection.

I appreciate very much your suggestion about the Shahn which Wright Ludington has just bought and have just wired him asking him for the loan of the picture. In my wire I asked if he would authorize you to ship the painting to us for the show we are planning for January. It is very kind of you to assist us in obtaining other Shahns. If we get the Ludington picture, we will need three; otherwise, four. I shall look forward to further word from you on this subject.

Thank you again for your cooperation which made possible our acquisition of such a handsome example of Ben Shahn's work.

With best wishes for the holidays,

Sincerely yours,

*Thomas C. Howe, Jr.*  
Thomas C. Howe, Jr.  
Director.

TCHjr:h



December 10, 1948

Mr. Nelson Rockefeller  
810 Fifth Avenue  
New York, N. Y.

Dear Mr. Rockefeller:

It's a long time since I have written to you. However, in this instance I feel that I can be of special service to you at this time of the year.

Although you have received our catalogue of the Christmas show, it is likely that you did not have a chance to examine it carefully and to see the superb examples by outstanding American artists available at the very special prices set for this occasion. There are a number including the Steig sculpture, at \$75; watercolors from \$90 to \$250 and important small oils at corresponding figures, which would be ideal either for Christmas gifts or for your own collection.

In addition I can suggest the large Ben Shahn silk screen of which a reproduction is enclosed. This silk screen is marked at \$7.50 and would serve admirably in all instances where a Christmas card is insufficient and an expensive gift, unnecessary.

In any event I think that a visit to the gallery at this time will be well rewarded and it will be so nice to see you again.

Sincerely yours

EGHla



December 11, 1948

Mr. William A. M. Burden  
10 Gracie Square  
New York, N. Y.

Dear Mr. Burden:

Thank you for your letter.

On several occasion I have tried to reach you by telephone, but you were tied up in each instance. I have wanted to let you know that we now have a large and most comprehensive selection of paintings by John Marin in both media. It is very difficult for me to choose a specific example or examples for your approval, but I know that if you will find the time to drop in you will see in the collection we have on hand, the type of Marin most satisfactory to you.

Realizing how busy you are, I am very happy to suggest an appointment at your convenience after business hours, if you find that more desirable, or on Sunday if that is convenient. In any event, I shall be glad to make an appointment which best fits in with your plans.

May I hear from you?

Sincerely yours

EGHla

December 11, 1948

Mr. Thomas C. Howe, Jr., Director  
California Palace of the Legion of Honor  
Lincoln Park  
San Francisco, California

Dear Mr. Howe:

It was good to hear from you and I am very pleased that Shahn will be represented with such a fine example in San Francisco.

Mr. Wright Ludington was in shortly after you called and I asked him whether he would be willing to lend his new acquisition. He agreed to do so, but I hope that there will be some time before the shipping date as the picture is being reframed. This will take about two weeks. However, if it is urgent for you to have the painting before, we can possibly ship it in its present frame and forward the new frame subsequently.

No doubt you have already written to the Art Institute of Chicago. The other loans I would suggest are:

Trouble - 1947      36x24      University of Nebraska

Sing Sorrow - 1946 36x29      Mr. Sylvan Lang  
247 East Sum it  
San Antonio, Texas

There is another painting, "My Friend the Photographer" 1945 closer to home - in the collection of Mrs. Marvin G. Myerson, 541 North Kings Road, Hollywood, California. Mr. Albert Hackett, 10864 Bellagio Road, Beverly Hills, California, also owns two very fine Shahns, but I am under the impression that both of these are in the Museum of Modern Art Circuit. In any event the first choices I gave you will make a very well rounded group with the new picture, and would represent Shahn excellently.

Before the show closes in San Francisco I hope that some of the other recommendations from this gallery will remain in their new habitat. And so, my best regards.

Sincerely yours

EGHla

December 11, 1948

Mrs. Samuel Maslon  
Red Gate  
Wayzata, Minnesota

Dear Mrs. Maslon:

Back home, slowly recuperating from the hectic trip, I am recalling some of the pleasant experiences during my stay in Milwaukee and in Minneapolis.

I want to thank you for your kind hospitality and to tell you how much I enjoyed seeing you and Mr. Maslon in your own habitat. Our discussion was fun and I hope that you will drop in to see us in the near future and that we can continue arguing about art.

My very best regards to both of you.

Sincerely yours

EGHla



December 11, 1948

Mr. Alfred H. Barr, Jr.,  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Alfred:

If you can find some time in the near future for a luncheon conversation with me, I should very much like to have the opportunity of discussing some of my reactions to the Museum of Modern Art exhibitions in out of town territory.

I have just returned from a trip to Milwaukee and to Minneapolis, weary, but a better informed person. I fully realize how differently exhibitions function in these localities as opposed to New York, and am very eager to discuss the matter with you at your convenience.

Would you please let me know when you can take lunch with me.

Sincerely yours

EGHla

WILLIAM ROCKHILL NELSON GALLERY OF ART  
(The William Rockhill Nelson Trust)  
ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI  
Cable Address: Neltrust

11 December 1948

Dear Edith:-

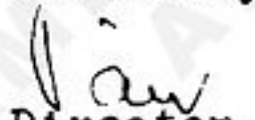
Just a quick and semi-official letter to let you know that we won. The Kuniyoshi was chosen on the very first ballot - a record for the Friends of Art as they usually have rows and it takes 5 or 6 ballots. Maybe my subtle electioneering before was responsible!

So if you will send a bill to the F. of A. I am sure it will be taken care of at once.

We are all certainly most grateful to you for finding it for us - and now that we have bought it, is it cricket to ask where it has been in the years since it was painted? There were several questions of that nature asked.

Many thanks again and all the season's greetings to you, your Staff and your artists.

Sincerely,

  
Director.

Mrs. Edith Haloert,  
22 East 51st Street,  
New York City

December 11, 1948

Mr. W. S. Schwabacher  
30 Broad Street  
New York 4, N. Y.

Dear Mr. Schwabacher:

In reply to your letter of December 7th, I regret that I can be of very little service.

As I recall, we sold only two pictures for Gorky since we were his agents at any time but obtained these for special occasions.

Since these occasions took place more than fifteen years ago and we do not retain our records for so long a period, I am at a great disadvantage. I do not even recall the names of the buyers. In any event I doubt whether the examples we had for these special exhibitions were important enough to make much difference in the sum total of Gorky's work.

Sincerely yours

DGH:la



December 11, 1948

Mr. Charles Zadok  
7748 North Club Circle  
Milwaukee 11, Wisconsin

Dear Mr. Zadok:

After all the discussions, arguments, reconciliations, sight-seeing, etc., in Milwaukee and in Minneapolis, I am back in my native habitat and functioning in my normal tempo.

The entire experience has been most stimulating and enjoyable. Among the latter I include my visit with you and with Mrs. Zadok. Incidentally I do wish to thank you for the hospitality, and the delightful cocktail party you gave the visiting firemen.

I hope that this meeting will not remain an isolated occasion and that I shall have the pleasure of seeing you in New York. Why don't you drop me a note when you are planning to be here. It will be so nice to see you again. Meanwhile, give my best regards to Mrs. Zadok.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 13, 1948

Dear Harold:

With Christmas approaching, I am writing to you once again. This time in the form of an appeal.

With all the interest in art, many of the younger painters, as well as the older generation, have a pretty tough time in meeting increased over-head and household expenses. Several of them are actually broke and really need the money you owe them desperately. Can't you send something on account immediately.

Why don't you come in and we can talk over some regular arrangement, after you make some initial payment to these boys.

Sincerely yours

THE CALIFORNIA PALACE OF THE LEGION OF HONOR  
Lincoln Park  
San Francisco 21, California

OFFICE OF THE DIRECTOR

December 13, 1948

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

Thank you for your letter of December 11th with the information regarding paintings by Shahn which may be available for our January show. We would like to receive Mr. Ludington's Shahn by January 15th at the latest, as we are opening our exhibition on January 20th. If this will allow sufficient time for the reframing, I would prefer to receive the picture in its new frame.

In conclusion I want to express my regret that owing to the limitation of funds available for purchases we were only able to acquire four paintings from the show. As you know from the catalogue, the Kuniyoshi, the Levine, and the Guglielmi were among the thirteen pictures recommended by the Jury for purchase. I, too, hope that one or more of these may find a home in San Francisco before the show closes.

With all good wishes for the holidays,

Sincerely yours,

*Thomas C. Howe, Jr.*  
Thomas C. Howe, Jr.  
Director.

TCH:ER



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*ms*

ALBERT SCHWARTZ

LAW OFFICES  
**LEON M. DESPRES**  
77 WEST WASHINGTON STREET  
CHICAGO 2

TELEPHONE FRANKLIN 2-2511

December 13, 1948

Downtown Gallery  
New York, New York

Gentlemen:

I am eager to obtain a set of the Ben Shahn illustrations in "The Hickman Story" published in Harper's magazine. Will you please be good enough to advise me of the price of the set of drawings?

Yours very truly,

*Leon M. Despres*

L.D:RB

# ENCYCLOPÆDIA BRITANNICA

20 NORTH WACKER DRIVE • CHICAGO 6, ILLINOIS

EXECUTIVE OFFICES

December 13, 1948

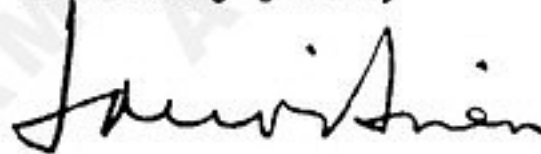
Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

During the holiday season, William Benton, publisher and chairman of the Encyclopaedia Britannica, will send a copy of CONTEMPORARY AMERICAN PAINTING as his Christmas card to about 750 prominent and influential Americans. As you know, CONTEMPORARY AMERICAN PAINTING is the main catalog of the Encyclopaedia Britannica collection which Mr. Benton personally purchased from the Britannica a year ago.

It might seem unusual to call this to your attention if it were not for the special statement Mr. Benton has written for inclusion with the catalogs, a copy of which I enclose. I think you will agree that it is an important statement in its reflection of the value and significance one corporation and its officers have found in the American artist and his work. We hope, in turn, that it will contribute to the increased recognition and use of American painting by others.

Sincerely yours,



Dale O'Brien, Director  
Public Relations & Advertising

DO'B/sus

P.S.: I believe we long since have sent you a copy of CONTEMPORARY AMERICAN PAINTING. If I am mistaken, please let me know, and I shall be glad to send you one with Mr. Benton's compliments.

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December 13, 1948

Dear Mrs. McNally:

It was very good to hear from you and I regret that I could not answer sooner. During the last two months I have devoted a great deal of time to traveling and have been at my desk so little that my correspondence has been sadly neglected.

It is too bad that you have had such difficulty after a period of relative security. We all go through these fluxuations and I know how hard it is to face the bad spots after the good ones, but the good ones usually follow.

For me, the gallery still keeps me active and gives me little time for introspection. This work is a far cry from S. W. Strauss & Company, but I am enjoying it just as much.

When you are in New York, why don't you give me a ring and drop in to see me. Meanwhile, my very best regards.

Sincerely yours

EGHla

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

December 14, 1948

*Personal*  
Dear Edith:

I am grateful to you for a very interesting luncheon. Your conversation stimulated me to look up some data on our recent American acquisitions and the American works of art in our traveling exhibitions.

You had suggested that artists and perhaps the art world felt that we were favoring two dealers conspicuously more than others in these two fields of the Museum's activity.

Here is the record on circulating exhibitions, cleaned from the current catalogue "Museum of Modern Art Circulating Exhibitions, 1948 - 1949".

## CIRCULATING EXHIBITIONS \*

### ONE MAN SHOWS

Ben Sahn (Downtown Gallery) - *the only one-man show*

PAINTERS INCLUDED (sometimes entered twice if they occur in more than one show)

AAA	1 *
AAA	3
Wavisse	1
Durlacher	4
Rosenberg	1
Kootz	2
Knoedler	2
Midtown	1
Macbeth	1
Egan	1
Levy	1
Renn	2
Carlebach	1
Grand Central	1
Parsons	2
Bignou	1
<u>Downtown</u>	6
Kraushaar	1

\* \* The number following the dealer's name refers to the number of artists associated with that dealer whose works are included in the circulating shows, whether owned by the Museum or lent by the dealer.

# SCULPTURE AND CONSTRUCTIONS

Buchholz	3
Downtown	1
Willard	2

# DRAWINGS AND COLLAGES

Downtown	4
Durlacner	1 (formerly D.T.)
Egan	1

To summarize the above figures, the Museum has included in its circulating exhibitions paintings and sculptures by artists associated with no fewer than 20 dealers. By far the most artists are associated with your own gallery. So far as drawings and collages are concerned, twice as many artists are represented by your gallery as by the other two galleries combined.

PURCHASES FROM LOCAL ART, 1947 - 48 including works bought for the Museum at the Museum's request or with the Museum's approval. Prints not included:

# PAINTINGS

Direct from artist	6
From private owner	1
Durand-Ruel	1
Downtown	1
Macbeth	1
Parsons	1
Egan	1
Kootz	2
Willard	1

# DRAWINGS AND COLLAGES

Knoculer	1
AAA	1
From artist	1
Egan	1

To summarize our recent American purchases; during 1947 and 1948 the Museum bought (or had bought for it) fifteen American paintings and four drawings and collages, not one of which came from either of the two dealers you mentioned. No sculpture by living Americans was purchased. Actually, so far as I can remember without checking our records, the Museum has never bought any American paintings or sculptures from either of the two mentioned dealers, with one exception -- a painting purchased in 1943. (We have, however, bought two or three mobiles and one painting direct from artists subsequently associated with these dealers.)

I am sorry you were disturbed by the exhibition at the University of Minnesota. On inquiring, I found that this exhibition was organized by



Mrs. Lawrence, the Director of the University Gallery, under the title "Space in Sculpture". In this show she incorporated our traveling exhibition on the subject "Open and Closed Form". This show illustrated the "changes" in conception of movement, mass and space which began with Cubism, followed by Futurism and the work of Surrealist sculptors and Constructivists. I find that very few sculptors working in older traditions were included in this particular exhibition for obvious reasons. (p. 4 of "Circulating Exhibitions, 1947 - 1948")

On page 7, however, I find a survey of American sculpture which includes William Rush, Saint-Gaudens, Epstein, La Caille, Zorach and Flanagan, as well as Calder.

I realize, of course, that the Museum is continually attacked for its activity in modern art, but it does seem to me that the above evidence suggests that most of these attacks are groundless. That disturbs me is that you yourself should apparently be taken in by groundless gossip on one hand, in the matter of our favoring certain artists, and ~~being~~ misled, on the other, by your having seen a single exhibition as a single moment in one locality, which you then use as evidence that the Museum favors only what you call "extremism".

I am enclosing a copy of our catalogue "Museum of Modern Art Circulating Exhibitions, 1947-1948". You already have a catalogue of our collection of painting and sculpture. About one half of our American paintings will be exhibited together at the end of the month. Several years ago we had another chance to show the collection, not in its entirety, but with adequate representation. The coming exhibit, the catalogue, and the list of 1944 all prove, I think, to any fair minded person that the collection is fairly well balanced among a half a dozen styles, movements or directions. In spite of these shows and the clear evidence of the catalogue, the country will continue to believe Mr. Hirsman and our other friends when they say that the Museum collects (or exhibits) only one kind of contemporary art.

Hopelessly yours,

Mrs. Anita G. Halpert  
The Downtown Gallery  
52 East 51 Street  
New York, N.Y.

Ann:kg

P.S. Looking back it seems to me we have had similar conversations in the past. They never do much good, for people are really more interested in nursing their prejudices than in considering the facts. I am afraid you are among them. I myself merely nurse a paranoia increased by such discussions as we have just had.

*and cordially, too. for we  
are old enough friends. It  
is with occasional friends*





Dear Mr. Alan:

Thanks for the list of directions on how to credit photos in my book. I'm afraid I'm baffled by this: "Please note that there are no 'wilde' photos. In every case where you have listed paintings and/or photographs as such, you are in error." I borrowed, from Mrs. wilde herself, in person, in NYC, the photos as indicated in my list\*. It is not my intention, however, to credit Mrs. wilde for them; she does not expect it and was merely being helpful. I must return the photos to her later, as agreed. She made it all perfectly clear about present ownership. So I think there is, or was, a misunderstanding, but not an error. Thanks again.

Sincerely,

\* Now owned by Mrs. Halpert

Alice Ford

252 E. 61 St., NYC 21.



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THIS SIDE OF CARD IS FOR ADDRESS

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 E. 51 Street,  
New York 22, N.Y.

December 14, 1948

Miss Alice Ford  
252 East 61 Street  
New York 21, N. Y.

Dear Miss Ford:

Thank you for your card.  
Sorry we got so involved about the "Wilde"  
photos. Now, belatedly, I understand. It was  
just that these paintings are now owned either  
by Mrs. Halpert or by the gallery, and natur-  
ally we are anxious to have them properly cre-  
dited. Forgive me.

Incidentally, if Mrs. Wilde  
is living in New York, Mrs. Halpert would appre-  
ciate it if you would send us her address. Mrs.  
Halpert would like very much to call on her as  
she has always been very fond of her.

Sincerely yours,

Charles Alan  
Associate Director



**CREDITS:**

Indian Archer . . . . . Collection The Downtown Gallery  
Man With Olean . . . . . Collection Edith Gregor Halpert  
Mr. and Mrs. Oliver Wight . . . . . Collection The Downtown Gallery  
The Becker Portraits . . . . . Collection The Downtown Gallery  
(These have nothing to do with John Becker or  
with Mrs. Wilde!)

Rhode Island Choir Boy . . . . . Collection Mr. Richard Loeb  
Jacob Myers, Wife, and Baby . . . . . Collection Edith Gregor Halpert  
Mr. and Mrs. Sheldon of Unionville . . . . . Collection The Downtown Gallery  
Miss Tweedy of Brooklyn . . . . . Collection The Downtown Gallery  
Child in Wicker Basket (Stock) . . . . . Collection Edith Gregor Halpert  
Child in Blue Dress . . . . . Collection The Newark Museum  
The Lion Family . . . . . Collection The Downtown Gallery  
Mourning Picture - Merrill of Dartmouth . . .  
. . . Private Collection, Courtesy The Downtown Gallery  
North Family Mourning Picture . . . . . Collection Edith Gregor Halpert  
Mountains by Mark . . . . . Collection The Downtown Gallery

Please note that there are no "Wilde" photographs.  
In every case where you have listed paintings and/  
or photographs as such, you are in error.

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CONFIDENTIAL INFORMATION

December 14, 1948

Mr. Alfred Frankenstein  
San Francisco Chronicle  
5th and Mission Streets  
San Francisco, California

Dear Mr. Frankenstein:

I really owe you an apology -- and here it is -- for not following up my letter sooner, but the article is planned for March, and I still hope that through some miracle I can find enough time to make a definitive study of your statements, paragraph for paragraph, in order to cite all the specific objections. Fate seems to be against me, as the increased activities -- and for this we are grateful -- permit no such outside indulgence for the moment. My first allegiance is to the twenty-five living artists in the gallery, whose interests are paramount in my life.....above Harnett and the folk artists; whatever the consequences. And, as you know, I have been doing some travelling -- first to Chicago, and more recently on a week's trip to Milwaukee and Minneapolis. Incidentally, since you, too, are interested in contemporary American art, I should like to discuss some ideas with you in relation to my findings and a possible article, when you are next in New York.

For the reasons stated above, my statement will have to be relatively brief. As I advised you in the letter of November 3rd, I was very much impressed with the articles you recently published, and thought that the exhibition you arranged in San Francisco an excellent and constructive job. Further introducing artists of the Harnett school I consider a real contribution. But to return to the proposed article for the Art Bulletin, I confess my feelings are quite different. If this article relates to the Centennial exhibition we held here, why don't you discuss and describe the pictures that were on view? Are you not deviating from the course considerably by selecting the pictures that weren't? As a matter of fact, I have the distinct impression that the proposed article is in the nature of the galley proofs which caused our meeting at the Guggenheim offices originally, just as hasty in conclusions and as prejudiced in approach.

For instance, you still make an issue of the objects, insisting that their presence in the Smiley home (granted they are the same objects -- and you may recall, as many of us do, that those present disagreed with you volubly) prove that the pictures must have been painted by Peto. How do you account for the fact that Mrs. Smiley also has some of the objects



Mr. Frankenstein continued

which appear in the unquestioned Harnett rack painting? The handwriting expert's theories were also shattered when the signatures presented to you by Mr. Wittenberg were by your own admission inconsistent with the expert's conclusions. Again, you stated that you saw Peto's signature with your naked eye on the Metropolitan painting, when Mr. Pease assures me that even with the aid of scientific equipment, no such signature has been located. When you quote Mr. Keck that a space below the over-painting "could have" contained a specified signature, how does one measure the size of non-existent letters? You pass judgement on pictures which have not been examined scientifically, and even make final decisions merely from photographs.

And so it goes on and on, with data constantly angled and, in my opinion, considerably prejudiced. Given a little more time, I am sure I can point out a number of other obvious discrepancies. For your information, I am on the verge of an important discovery which I shall report to you in detail as soon as I have it in complete form, and which will change many of the former conceptions.

Actually, it was my firm understanding that until all the other discrepancies pointed out at the meeting were clearly explained no published comment would appear except in relation to the paintings on which Peto's signature was clearly distinguishable. I can never approve of conjecture. I do not believe you have sufficient grounds for calling many of these paintings forgeries.

You will agree that I have given every evidence of my desire to cooperate in the search of truth. I feel I have no right to object to the publication of articles by you unless they contain matter detrimental to myself, my client, or the value of the paintings, and even then I would hesitate to take steps to prevent the publication of material although the views although the views expressed were not consonant with mine. However, in this case, I do believe you could express your personal opinions without casting aspersions on specific pictures, and that you ought to withhold publication until absolutely conclusive findings are possible.

I hope you will consider this whole affair with the seriousness it deserves and will write to me shortly. Meanwhile, my best regards.

Sincerely yours

EGHla



December 14, 1948

Mr. John Hay Whitney  
630 Fifth Avenue  
New York 20, N. Y.

Dear Mr. Whitney:

Within a few days you will probably hear from a Mr. Carroll Aument, Jr. He is assembling an exhibition to be shown at St. Albans Naval Hospital for two weeks starting on January 16th.

For this exhibition he is anxious to borrow your **Tired Clown** by Yasuo Kuniyoshi. As you know, St. Albans is a hospital for paraplegics and other naval veterans who are hospitalized for exceedingly long periods. Knowing that you are usually exceptionally generous in dealing with requests such as this, I took the liberty of suggesting this loan. I do hope you will not consider me presumptuous.

Sincerely yours,

Charles Alan  
Associate Director

J. H. WHITNEY & CO.

630 FIFTH AVENUE

NEW YORK 20, N Y

December 14, 1948.

*Kuniyoshi file*

Dear Mr. Alan:

I have received your letter of December 14th but have not as yet heard from Mr. Aument. Perhaps you will understand and be good enough to explain to him my reluctance to send the "Tired Clown" by Yasuo Kuniyoshi for the exhibition to be held at St. Alban's Hospital starting on January 16th.

I receive so many requests that if I granted them all my walls would have perpetual blank spots at some of the most inconvenient times. Therefore, I have recently been forced to make a policy of not lending any paintings except to the most exceptional exhibitions for exceptional causes. I know you understand my position and I hope you can make it clear to Mr. Aument.

Sincerely,

*John Hay Whitney*

John Hay Whitney

Mr. Charles Alan,  
Downtown Gallery,  
32 East 51st Street,  
New York, New York.

THE INSTITUTE OF CONTEMPORARY ART  
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

December 15, 1948

Mr. Charles Alan  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mr. Alan,

Due to the great interest which has been taken in the exhibition, American Painting in our Century, by several national publications, we will need two additional photographs of Bouquet and Stove by Kuniyoshi and St. Louis Drawing Room by Zerbe and Dream of the Good Life by Siporin. Would you be kind enough to send two 8x10 glossy photographs at your earliest convenience and bill us therefor?

The Boston showing of the exhibition will open January 20th, and we are anxious, therefore, to have the paintings in Boston no later than January 10th. I will get in touch with you later in reference to the method of transportation.

We are exceedingly grateful for your generosity and cooperation.

Sincerely yours,

*Jane M. Bagg*

Jane M. Bagg  
Assistant to Mr. Wight

5913-1  
1978-3  
*Sumari*



OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

TELEPHONE 2-2287

15 Dec 48

Dear Mrs. Halpert:-

The Crawford is too brilliant for me and my Spencer suffices. I spent so much this trip that it would be unwise (I am part Connecticut Yankee) for me to commit myself regarding the Zorach at this time. Perhaps you'll still have it next June when I hope to be in town again.

I understand you are "deglossing" for me the Davis and O'Keefe. (Isn't she the good businesswoman!)

With best wishes to you and Alan for Xmas and the New Year, I am,

Sincerely yours,  
Oliver B. James

*Send  
Postcard*

December 15, 1948

Mrs. Samuel Marx  
1325 North Astor  
Chicago, Illinois

Dear Mrs. Marx:

I am very embarrassed that I did not write to you sooner to thank you for the delightful time I had at your house and for the privilege of seeing your superb collection. Since my visit to Chicago I have been to Milwaukee and Minneapolis and am just about getting my bearings.

I do hope that when you and Mr. Marx are in New York you will pay us a visit. It will be so nice to see you again.

Sincerely yours

EGH:la

December 15, 1948

Mr. Paul Parker, Director  
William Rockhill Nelson Gallery of Art  
Kansas City 2, Missouri

Dear Paul:

Needless to say, I was delighted with your letter. The "maybe" amused me no end however, because I should like to see anyone resist your personality when you really want to turn it on even with subtle electioneering. More power to you.

Frankly, I am very delighted that "All Alone", which has really been one of my favorite Kuniyoshi's, and which I consider one of the most important examples of his work, has found a good home, "in the geographical heart of America".

Enclosed you will find complete data on this lonely girl's travels through the country preceeding her present legal marriage. Reproduction data is also included for your archives.

My very best regards and best wishes for a gay holiday and a happy post holiday period as well.

Sincerely yours

EGHla

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December 15, 1948

Mr. Dwight Kirsch, Director  
The University Gallery  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Kirsch:

Well I finally got back from my trip to Milwaukee and Minneapolis -- a weary but much wiser woman. We do get pretty snug in New York and I think these treks are extremely educational. I am hoping to make Nebraska some day as I really should like to see your collection, about which I have heard so much during the past years. It would really cheer me up after the let down I got in Milwaukee. And, it would cheer me up to see you and Mrs. Kirsch. I really regret that I saw so little of you during your visit, and hope to make up for it the next time you come to New York.

I noted the changes in your selection and am rather sorry that you are dropping two of my favorite artists -- Guglielmi and Burlin -- but we shall naturally abide by your decision. The Jacob Lawrence will be substituted in accordance with your request.

In relation to the Sheeler we can probably find a new painting for your exhibition. I shall send you a photograph for consideration as soon as Sheeler completes his group for his one man show to be held here the latter part of January. You can then make your decision as to whether you want one, and which one.

The prices on the Marins are as follows:

141 Boat and Gull - 1946	\$2500.
131 Lake Tonk Mountain, 1934	2000.

If you wish we can send them to you on approval together with the O'Keeffe paintings. The Marins may be exhibited if you like and may also be catalogued. The O'Keeffe may be shown, as I mentioned before, but not catalogued.

When you get a chance will you send me a list, so that we make the necessary arrangements to withhold them.

Sincerely yours

EGGla

December 15, 1948

Dear Bill Williams:

As Charles Alan wrote you, I have been away seeing how the other half lives, in Milwaukee and in Minnesota, and have just returned.

I am very much impressed with your recommendation and should certainly like to see the work of Nassos Daphnis. While I doubt whether we can add another artist to our roster for some time to come I may be in a position to give this man some helpful advice. If you will have him call me after the holidays I shall be very happy to make an appointment.

And I do hope that you will tear yourself away from your medicine and literature long enough to drop in to see us.

My best regards and wishes for a Happy holiday.

Sincerely yours

EGHla

Mr. William Carlos Williams  
9 Ridge Road  
Rutherford, New Jersey

STANDARD TIME INDICATED
RECEIVED AT
TELEPHONE YOUR TELEGRAMS

# Postal Telegraph



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CE1040 14 NL=EV EVANSTON ILL 16  
THE DOWNTOWN GALLERY=  
EAST 51 ST NYC=

MA

6 JUL 16 PM 11 40

:LETTER FROM ART INSTITUTE WILL FOLLOW IMMEDIATELY AS TO DATE  
OF SHIPMENT PLEASE HOLD=

:MRS HAROLD FLORSHEIM.



**CLASS OF SERVICE**  
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

:(00)H

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA126 PD=PHOENIX ARIZ 16 920A

1948 DEC 16 PM 12 01

MRS EDITH HALPERT

32 EAST 51 ST

PLEASE SHIP OKEEFE SEPARATELY MY EXPENSE WITHOUT AWAITING  
OTHERS

OLIVER B JAMES

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

## GIMBEL BROTHERS

EXECUTIVE OFFICES

MILWAUKEE, WISCONSIN

December 16, 1948

Dear Miss Halpert:

It was indeed nice of you to take the time to drop me a line. We, too, enjoyed the experience and particularly enjoyed you.

I want you to know that not only was it a pleasure to get to know you but that I certainly plan to see you in the very near future - so you may expect me at the Downtown Galleries. It will not be for a debate, either!

With kindest regards.

Sincerely,



Charles Zadok

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York



# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

December 17, 1948

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your very kind letter. I should be much interested in talking to you about the observations on contemporary American art to which you refer, and I enclose a recent article of my own which contains some variations on that theme. Incidentally, it is always interesting to see the enormously important part which the Downtown Gallery group plays in shows like the current annual at the California Palace of the Legion of Honor. Of the 13 pictures which we of the jury recommended for purchase, seven or eight, as I recall it, came from you.

I am also pleased that you approved of my recent articles on Harnett and his circle in the Art News and the Magazine of Art and were interested in the little exhibition of Harnett & Co. we had at the Legion. That show was originally scheduled to run one month but proved so interesting to the general public that it was extended to three.

To my regret, however, I am not able to accept the criticisms of the Art Bulletin article which you were kind enough to offer. I do not like to contradict you, but at least two of your assertions are not in keeping with the facts; others are in the domain of interpretation and seem to me rather wide of the mark.

In order that there may be no misunderstanding about this matter, I should like to answer your letter in some detail.

The Art Bulletin article is not connected in any way with the Harnett centennial exhibition at the Downtown Gallery. That exhibition is referred to only incidentally and in passing; two reviews of it are cited as characteristic of contemporary critical appreciation of Harnett, and that is all. I have never agreed to restrict my comment in the Art Bulletin to the pictures you showed at that time, nor has anyone ever suggested that the article be limited in that manner.

I have never stated or implied that the presence in a painting of an object like those found in Peto's studio proves Peto to have been its author. I have repeatedly stated that this is one of several presumptive factors which, in their total configuration, force an ascription to that artist. In the article itself I have described all these factors and the manner in which they appear or fail to appear in the specific pictures in question. I shall not go into all of that again, but I cannot emphasize too strongly that we are dealing here with the total pattern produced by a variety of things, and that each thing involved contributes to the final conclusion only by virtue of its relationship to the others and does not stand by itself.



# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

- 2 -

Mrs. Smiley does not own any of the objects which appear in the lost Harnett "rack." That picture contains five envelopes, a penny postcard, a theater ticket, a torn label, a loop of string, a ten cent bill and a newspaper clipping showing a paragraph of prose and nine stanzas of verse. Not one of these objects is in Mrs. Smiley's possession or ever has been, so far as I know.

I must also contradict you when you state that the signatures presented to me by Mr. Wittenberg were, by own admission, inconsistent with the conclusions of the handwriting experts. I deeply regret that no transcript of our discussion that day at the Guggenheim office could be made, because such a record would prove that point conclusively, one way or the other. However, my recollection of the episode is very clear, and I believe that others who were there will bear me out when I say that I never saw the signatures Mr. Wittenberg offered me and made no statement whatever about them. Mr. Wittenberg asked me to commit myself on that head and was about to hand me a stack of photographs, presumably of signatures, but my attorney, Mr. Casey, objected on the ground that I was not a qualified handwriting expert and was relying, in that phase of the work, on the opinions of Mr. Sellers and Mr. Osborn. Consequently I saw only the entire sheaf of photographs across the table. I did not examine them and could not possibly have admitted that they were inconsistent with the views of the handwriting specialists. To this day I do not know what they were or where they came from; how, then, could I have said anything about them at all?

I may add, incidentally, that my work since that time has extended my experience and deepened my convictions concerning criteria for Harnett's signature and the presumptive value of false Harnett signatures. To be sure, there are doubtful and borderline cases here, as in every other phase of the investigation, but this factor, like all the others, can be assessed only in relation to the total picture in each case. I do not believe in magic formulae of any kind; and the fact that there are a few doubtful cases does not vitiate the fact that most cases are clear-cut.

The question of the Peto signature on the Metropolitan picture is, of course, a highly controversial one, and I have rewritten the paragraph dealing with it in order to clarify its controversial character. Permit me to say, however, that scientific aids provide no more magic than any other method of analysis. They are extremely helpful, but, as Mr. Pease and Mr. Keck have both emphasized, they are still subject to varying and even conflicting interpretations. In this case Mr. Keck and Mr. Osborn tend toward my view without fully corroborating it; at all events, the stylistic peculiarities of that picture are, in my opinion, so clearly Peto's that the question of the signature can be left unresolved without damaging my contentions. That is now I have left it in the article.

The next sentence in your letter is "You pass judgment on pictures which have not been examined scientifically, and even make final decisions merely from photographs."

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GARFIELD 1-1112

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I have given to Peto 19 paintings formerly ascribed to Harnett. I made strenuous efforts to have all of these examined in the laboratory, and the fact that five of them have not been so examined is no fault of mine. Mr. Rockefeller withdrew his picture from Mr. Keck before the examination could be made; we did, however, find Peto's signature on it with the naked eye, and since the Peto signature is the most strongly presumptive evidence in the entire story, that, taken in conjunction with the stylistic factors present, removes this painting from the area of controversy. Julian Levy would not let me see his picture at all, and Morris Kantor would not permit the laboratory examination of his. And, as you know, I have repeatedly requested laboratory reports on your own "For Sunday Dinner" and "The Writer's Table." The absence of laboratory reports on these pictures is clearly stated in my article, and no effort is made to hide the fact that my conclusions about them were arrived at without the use of scientific aids. Surely you cannot be serious when you criticize me for not having laboratory reports on pictures which you yourself have withheld from the laboratory.

I have mentioned by title and owner eleven other pictures which I believe must be taken away from Harnett and given to other artists, not Peto. Three of these have been examined in the laboratory; the other eight have not. In these eight cases the evidence presented to the naked eye is so clear and conclusive that laboratory examination does not seem necessary. Several of these eight are pictures like Jennings' "Raspberries and Ice Cream," the authenticity of which you yourself have doubted.

Incidentally, the 19 Petos and the eleven others are not, by any means, the only presumed Harnetts whose authenticity I have reason to suspect. There are some borderline cases about which I have not yet made up my mind, and there are some, like the picture which Louis Stern returned to Neumann after the Guggenheim meeting, which do not seem to me sufficiently important to discuss in the Art Bulletin. I will save all these details for the book.

Permit me to make two further observations about this matter. In no case has scientific examination brought forth evidence which runs counter to conclusions I had arrived at without it. This is true even of the Metropolitan picture, for my attribution in this case does not rest upon the presence or absence of the Peto signature but upon the fact that the style of the work is Peto's and that the "Harnett" signature which it bears is unacceptable. My views regarding the style of this work are borne out by the x-rays. The other laboratory reports have, in the majority of instances, brought out evidence which can only be interpreted as favorable to my opinion; in a few cases, however, they have brought forth no evidence at all.

Secondly, I should like to observe that you make no effort to controvert the evidence I do adduce concerning those pictures which have not been sent through the laboratory. It will not do merely to complain that they have not been examined by the technicians; some valid objection to the non-laboratory evidence must be entered. Your attribution to Harnett is completely without laboratory corroboration in any case.

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# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

- 4 -

I have used a photograph as the basis for taking a picture away from Harnett in precisely one instance, that of Julian Levy's picture, and then only because Mr. Levy ignored repeated requests to see the original. I have also stated clearly in the article that this opinion is based on a photograph. We used a photograph alone as evidence on which to arrive at a conclusion regarding the Baker signature on the Gross picture in North Dakota and have shown that this signature is identical with the one on the presumed Harnett in Youngstown, but photographic evidence is entirely valid when signatures alone are in question. I also speak of a violin picture bearing the name of one H. J. Trinkner which I saw only in a photograph because the dealer who called it to my attention would not tell me who the owner was, but this picture has never been ascribed to Harnett and so is not at issue.

You use the word "prejudice" several times. This word means one of two things. It means arriving at conclusions without adequate data because of a previously established emotional set; it also implies a determination to embarrass an opponent. But you have provided no criticism whatever of the data already adduced, and these data seem to appear to others to be sufficient. So far as the second definition or implication is concerned, all I can say is that I have acknowledged my indebtedness to you in everything I have written on the subject of Harnett, have repeatedly requested your criticism and opposing data for incorporation in the published record, and have not by any manner of means singled out pictures which have passed through your hands in my discussion of the unauthentic works. That you figure more prominently in this story than other dealers is due simply to the fact that you have specialized in paintings of this kind.

There was no agreement at the Guggenheim meeting that my comment was to be restricted to those pictures on which Peto's signature has been found. I am quite sure that Mr. Leiss, Mr. Goodrich, Mr. Barr, and other experts who were present would emphatically disagree with the idea that the only valid criterion for taking a picture away from Artist A and giving it to Artist B is the finding of Artist B's signature on it. The signature of no other artist has been found on "To Edwin Booth." Do you still believe that we must credit the signature this picture does bear, "W.K. Harnett, 1879," after I have demonstrated that three of the four objects in it did not come into existence until one, nine and twelve years later, the last of them falling outside the period of Harnett's lifetime?

The agreement at the Guggenheim meeting was that the laboratory work was to be continued until we reached a point at which the impartial experts were satisfied that scientific aids had been sufficiently employed. This was done. The article in which my findings are embodied has been searchingly and challengingly read by the editor of the Art Bulletin and several members of his editorial board. They have suggested certain changes, almost all of them in phraseology and organization, and practically all of these have been embodied in the final draft.



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GARFIELD 1-1112

- 5 -

Toward the end of your letter you speak of "conjecture" versus "absolutely conclusive findings." However, what may appear as conjectural to one person may appear as conclusive to another. Your attribution of "Old Scraps" to Harnett no doubt seemed conclusive at one time, but after I have shown beyond question that this picture was painted by Peto two years after Harnett died, that attribution seems conjectural to a fantastic degree. And your other ascriptions, so far as the controversial pictures are concerned, are based on no firmer ground.

I appreciate that in some cases ascription depends largely on questions of style, and questions of style are sometimes difficult to demonstrate objectively. In no case, however, have I taken a picture away from Harnett on grounds of style alone. In every case where the style is wrong, the signature is also wrong in one way or another. In some cases we have wrong style, wrong signature and also wrong iconography; in others, wrong style, wrong signature, wrong iconography and wrong materials; in still others, wrong style, wrong signature, wrong iconography, wrong materials, and the signatures of other artists. Obviously, pictures falling in the higher categories of this chain are more conclusively not Harnetts than those which fall in the lower, but sometimes it is not possible to move a painting from one category to another. None have been moved down by laboratory examination, but in some instances you come out of the laboratory with no more information than when you went in. In these instances, all I can do is report such findings as I have, relying on the reasonableness of the relationships I have demonstrated. If you disagree, it is up to you to demonstrate reasonable objections to my views and to show cause why the Harnett ascription, in each case, should stand. This, up to now, you have not attempted to do.

In the long run, the final decision in this entire matter will not be made either by you or by me, but by the court of general opinion. So far, impartial opinion, as represented by the editorial board of the Art Bulletin, is in my favor; at least its members feel that I have done a sufficiently accurate and credible job to be worthy of publication under their auspices.

I am delighted to know that you are on the verge of important new discoveries, and hope you will let me know about them as soon as possible. They should certainly be included, if at all feasible, in the Art Bulletin report; perhaps they can be added at the proof-reading stage; failing that, they could appear separately in the following issue by way of comment from you on my article.

I hope you received the photograph of the little Harnett belonging to Mrs. Crowe of San Francisco which I sent you some time ago. I should also like to know about the Harnetts in California concerning which you spoke some months ago but about which you have not as yet provided me with any information.

With best wishes for the holidays

Sincerely yours,

Alfred V. Frankenstein

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HARVARD · COLLEGE · LIBRARY

CAMBRIDGE 38 · MASSACHUSETTS

December 17, 1948

Mrs. Halpert  
The Downtown Gallery  
35 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

You may possibly know my name in connection with the Institute of Contemporary Art in Boston of which I am Vice President, but if you don't it doesn't matter anyway, so let me come to the point of this note.

I have been asked by Groton School to head a committee to choose a sculptor for a memorial in honor of Endicott Peabody, the founder and headmaster for so many years who died about two years ago.

Naturally, a good sculptor hesitates to undertake a likeness - let alone a work of art - of someone no longer visible. Nevertheless, I am hopeful that you might consider this memorial a little more important than the average - at least to those concerned. Furthermore, my own judgment would not be to attempt more than a bas relief, and excellent photographs as well as several portraits are in existence to go by.

I know you handle the work of William Zorach and doubtless have influence with him besides. Without any commitment on either side, do you think he would be willing to attempt the task? Naturally, he should be suitably paid, and there is no pressing hurry to finish the work. The school would cooperate in arranging an excellent place for the relief in the schoolhouse. Mr. Zorach could stay at the school, see the family, and generally get the spirit of things if he had time and chose to do so.

I would like to present Mr. Zorach's name to my committee early in January. If he and you were satisfied to volunteer for the task, could I have an idea of the time he would need, the price he would ask, and a few photographs of his work in relief? There are, of course,



Harvard College Library

2.

December 17, 1948

other sculptors to consider, but my own judgment would be in favor of Mr. Zorach above anyone else I can think of.

I will be very grateful for your interest in this matter in any case.

If you should wish to see me, I shall be in New York ( c/o J. M. P. Thatcher, 510 Park Avenue) between December 20 and 27, telephone, Eldorado 5-1225. But as regards the telephone, I am afraid a post-card would be better as I am out all the time, and it is a busy household!

Sincerely yours,

*Philip Hofer*

Philip Hofer

PH:nfs



December 17, 1948

Mr. Maxim Karolik  
Newport  
Rhode Island

Dear Mr. Karolik:

Thank you for your letter and for your \$500 check which I hereby acknowledge. When the three paintings are returned to us I shall send you a corrected bill with the credit for the amount mentioned.

I am becoming more and more intrigued and am really eager at this moment, to see your collection, and to get the terrific impact I expect. I have not been planning a trip to Boston, but can arrange to take some time off from my duties here during the first week of January, preferably the latter part of the week, taking in Sunday. If the collection is accessible, and if you will be in Boston during the period mentioned, I shall be delighted to make a special trip. Would you please let me know.

Meanwhile, my best regards.

Sincerely yours

EGHla

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*Editorial Office*  
Weston Road, Cannondale, Conn.

*Business Office*  
11 Andrew Street, Springfield 9, Mass.

# ART IN AMERICA



An Illustrated Quarterly Magazine, founded in 1913  
by FREDERIC FAIRCHILD SHERMAN

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*Cannondale, Connecticut*

Dec. 20, 1948

Dear Mr. Allen,

I have your letter requesting photos of several pieces from my Folk Art book. I enclose one of the Whirligig, but have only single prints of the others you request. I list below where I ordered them, and thought you could secure them direct from the two museums - or, if you would prefer, I will be glad to send you my prints to be photo-copied. The Williamsburg photos were taken especially for me, for the Folk Art book, and while I don't imagine they will mind giving prints of these, you of course have my permission to order prints from these negatives.

Photos you requested :

Whirligig, no. 47, enclosed  
Whale, no. 118 - Museum of Modern Art photo  
Bear doorstep, no. 158, Cock, 34, Rooster, 35 - Williamsburg  
Photos (taken by Thomas L. Williams)

Now, another matter - I had wished to reproduce the Pennsylvania interior, which you kindly sent me, but photo arrived so much torn and cracked that am afraid it would show in reproduction. I wonder whether you have another print of this, or if I might order one direct from Baker. Also, I wanted to reproduce two other pieces, for which I've been referred to you for photos - the Pippi, "Harmonizing, 1944" in the Bissett collection, and Sheeler, "Americana" in the Lowenthal collection. If you could provide me with prints of these, I would be very grateful - just send here with bill - or, if more convenient, let me know from which photographer I can order them direct. Thank you again, and sorry if it's a lot of trouble.

Sincerely,

*Jean Lipman*

PEnnypacker 5-2636

Coleman Art Gallery

255 South Sixteenth Street  
Philadelphia 2, Pa.

Antique and Modern Paintings

Restoring - Framing

December 21-1948

Mrs. Edith G. Halpert  
32 E. 57<sup>th</sup> St.  
New York 22 -

Dear Edith:-

Now that I am able to  
get around much better we  
would like to plan for a  
show in January.

What do you think of  
a Lorack winter-color show  
for sometime in January?

Please let me hear from you. We  
are planning to come to N. Y.  
next Tuesday or Wednesday  
weather permitting to talk over  
details. With best wishes,  
Sincerely,  
David Halpert

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MAXIM KAROLIK  
BELLEVUE AVENUE  
NEWPORT, RHODE ISLAND

21st December 1948

Mrs. Edith Halpert,  
The Downtown Gallery,  
32, East 51st Street,  
New York, 22, N.Y.

Dear Mrs. Halpert:-

I can let you know now that  
Mr. Rossiter and I will be in New York between  
the 15th and 20th of January.

We will come in to see you  
and have a talk, and hope to see some of your  
treasures which you hinted may pleasantly sur-  
prise me.

Mr. Rossiter, as I understand,  
will invite you to come to Boston between the 7th  
and the 10th of February. He is preparing some-  
thing to hang on the walls and, if you want to see  
the pictures, this is the best way for you to see  
them.

Wishing you the best greetings  
of the Season, I remain,

Sincerely yours,

*Maxim Karolik*

EARLE LUDGIN  
& COMPANY  
121 WEST WACKER DRIVE  
CHICAGO, ILL.

*Advertising*

December 21, 1948

Mrs. Edith Gregor Halpert,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

Mr. Rich was as pleased as I  
with your generous suggestion that the  
Society acquire a drawing in return for  
the "lecturer's fee." He probably will  
ask Mr. Carl Schniewind to make the choice,  
because the drawing will go into Mr. Schniewind's  
department. He is a person of great taste,  
and between you I am sure the Society and  
the Art Institute will have something to be  
proud of.

Cordially,

EARLE LUDGIN & COMPANY

*Earle Ludgin*  
President

EL:f

SCHWARZKOPF & LUKACH, INC.  
292 MADISON AVENUE  
NEW YORK 17, N. Y.  
MURRAY HILL 8-2787

IRVING M. SCHWARZKOPF

BUILDING CONSTRUCTION

December 21, 1948

Mrs. Edith Halpert  
Downtown Galleries  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

Enclosed herewith is a letter from Mr. Vanderbilt in regard to the damage to the public halls. I wondered if Ernest could repair this damage. It is my feeling that if the cost is not too great to make no charge to the tenant.

I hope you have a very Merry Christmas and a happy and prosperous New Year.

Sincerely,



Irving M. Schwarzkopf

IIMS/mc  
Encl.



20 Dec 1948

Dear Mr. Schwartzkopf:

I have your letter about the plaster knocked off above the staircase in 32 East 51st Street. I have no doubt that this damage was done by men delivering furniture to my apartment, but, as I wasn't aware of the accident at the time, and as several pieces of furniture have been delivered from different sources, I can't say who actually did the damage. Therefore, it will be best to send the bill for repairs to me.

I regret very much that this has occurred, and apologize for the trouble caused you.

With all good wishes,

/s/ Robert Vanderbilt

Robert Vanderbilt, jr  
32 East 51st St

December 22, 1948

Mrs. Eugene H. H. Baxter  
800 West Ferry  
Buffalo, New York

Dear Mrs. Baxter:

Thank you for your letter.

We are delighted that you like the Brice painting "Portrait of a Young Woman with Yellow Gloves" but unfortunately we are not in a position to accept your offer.

All the prices we stipulate on the pictures are set by the artists and discussed with us at great length to make sure that the figure actually represents a fair market value. Even with museum purchases we cannot make any discounts.

Brice will have a one man show at the gallery here opening on February 15th and continuing until March 2nd. In this exhibition there will be a variety of subject matter and sizes as well as prices. I do hope that you can come in to see the exhibition and perhaps find a painting that will fit in with your budget and will give you as much pleasure as the "Portrait of a Young Woman with Yellow Gloves".

Sincerely yours

EGHla

December 22, 1948

Mr. Stuart Borchard  
815 Park Avenue  
New York, N. Y.

Dear Mr. Borchard:

I am so sorry that you and Mrs. Borchard had to dash off, but I am hoping that you will come in again to see the Zorach exhibition. This will continue until the first of the year, and possibly on a second viewing you and Mrs. Borchard will be tempted to possess one of these superb painting -- or one of his sculptures.

In any event it was a great pleasure to meet you both.

Sincerely yours

EGHla

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Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

Dec 22 - '48.

Dear Edith -

Thank you so much for your letter. I'm  
sorry so much thing has passed without your  
hearing from your Chicago branch! - however,  
Shirley and I have been working like crazy  
promoting art around here. We sent out  
cards to our entire mailing list, as well as  
letters to members of the Society for Contemporary  
American Art and we've had an overwhelming  
amount of people in and out of 1019 - but

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

so far, sales for Downtown are pretty meager.  
The small Stuart Davis was returned to us,  
but our client is definitely interested in seeing more  
in the same price range of \$450. If you could  
have a couple sent on, or photographs of them, we  
would like to show them while there is still  
interest. Zerbe's clown was sold - however, we're  
still waiting for the check!

Best good wishes for the New Year.  
After the holidays, I hope to have better  
news to tell you - Cordially,  
Sally.

December 22, 1948

Mr. Leon M. Depres  
77 West Washington Street  
Chicago 2, Illinois

Dear Mr. Depres:

Thank you for your letter. Ben Shahn withheld the "Hickman Story" drawings from sale and has them in his possession in his studio. However, I talked with him about it today and he finally agreed to sell them on the condition that they will be retained as a unit. He feels very strongly about these drawings.

Neither he nor I can recall exactly how many there are in this set -- sixteen or eighteen. Individually such drawings sell at approximately \$50, but in a group of course the price is considerably reduced. In other words we can let you have the entire group of sixteen or eighteen for \$450 an average of \$25 to \$30 each. If you wish we can send them to you on approval so that you may have an opportunity to examine them in detail.

Shahn also suggested that he would put them into book form tipping them merely at the corners for preservation, or could have them arranged in a series of mats, grouping a few in each mat for pictorial effect.

Will you please advise me of your decision. Incidentally, have you seen the silk screen of the Shahn we just published. For your information I am enclosing a card with an illustration, together with all pertinent data.

I look forward to hearing from you.

Sincerely yours



December 22, 1948

Mr. Dale O'Brien, Director  
Public Relations and Advertising  
Encyclopedia Britannica  
20 North Wacker Drive  
Chicago 6, Illinois

Dear Mr. O'Brien:

May I be included among the 750 prominent and influential American and obtain a copy of the book you referred to.

I read the Christmas greeting with interest and, staying in character, would like to voice a protest to a statement made by Mr. Benton.

In the fifth column (third page) Mr. Benton makes a pretty sharp statement regarding dealers' galleries. I have never had the pleasure of meeting Mr. Benton and therefore do not know whether he is a very shy person and consequently uncomfortable in a dealers' gallery. Perhaps I have met the wrong kind of "average man", but people seem quite happy in this gallery and come back again and again, whether or not they actually make purchases. Seriously, I do object to a reference of this kind which is very misleading to other prospective collectors or visitors. After all, the artist has no other way of displaying his work but through a dealers' gallery and subsequently in museums. If the public is discouraged from seeing his pictures in the natural habitat, what chance has an artist today? After our Milwaukee conference I was discouraged enough and this seems to be just a little too much.

In any event, it was swell seeing you in Milwaukee and I hope to have the pleasure of seeing you again in the near future.

Sincerely yours

EGH1a

THE KANSAS CITY  
**art institute**  
AND SCHOOL OF DESIGN



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December 22, 1948

Mrs. Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

You probably heard the glad tidings that the Friends of Art have a Kuniyoshi, but the rest of the story is that the Art Institute holds an exhibition in February of work by the artist whose painting has been purchased.

I recall speaking to you of a possible exhibition by Kuniyoshi and you told me that you knew a collector who might be willing to lend his pictures. These shows are most useful to the Friends of Art and to publicize the artist. If you would be helpful, we would appreciate it very much.

It will also be most useful if Mr. Kuniyoshi could send along quite a large group of drawings that would be of interest to students--I mean things out of sketchbooks that an artist might not normally show. He could avoid signing any that he did not wish to be sold.

The exhibition should open February 18th and run through March 6th. Please let me hear from you as soon as possible. Best wishes for Christmas and the New Year.

Sincerely,

*Wallace Rosenbauer*  
Wallace Rosenbauer  
Director

WR:je

December 22, 1948

Mr. Milton Lowenthal  
1180 Park Avenue  
New York, N. Y.

Dear Mr. Lowenthal:

I have gone over the collection you are planning to dispose of, and am listing below what I consider the fair market value of each of the pictures:

J. Presser	Magie Mountain 40x33	\$ 600.
D. Austin	The Family 24x30	1200.
J. Heliker	Boatyards, L.I.S. 32x20	400.
B. Nordfelt	Blue Fish 30x40	1200.
E. Spruce	Owl and Fish 18x24	450.
C. Wells	Head of a Woman W.C. 14x22½	350.
Wm. Baziotas	White Silhouette 32x40	650.
Rico Bebrun	The Beggar 19x25	300.
Edward J. Stevens	Island Madonna W.C. 18x24	300.
Morris Graves	Young Woodpeckers W.C. 29x21	450.
Romare Bearden	Agony of Christ W.C. 18x24	250.

Sincerely yours

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STANLEY RESOR



ROD HOPKINS  
*Executive Director*

8 EAST 41ST STREET, NEW YORK 17, N. Y.

Murray Hill 9-0700

December 22, 1948

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for looking at the portrait of my wife's ancestors the other afternoon. It would help a great deal if I could have a letter from you expressing your opinion of the approximate value of the companion portrait, namely, the father of the two girls you saw which, as I explained, was done by the same artist and which was destroyed in a fire last October in Ridgewood, New Jersey.

I talked with the insurance adjuster last night and he told me that they would be perfectly willing to make an adjustment based on your valuation.

Your help and interest are greatly appreciated, and I do hope you will send me a statement for I would like to reimburse you for your trouble.

Sincerely yours,

R. C. D. Hopkins

December 22, 1948

Mr. C. C. Cunningham, Director  
Wadsworth Atheneum  
Hartford 3, Connecticut

Dear Mr. Cunningham:

Naturally I am sorry that the Tam did not hold up, but when you are next in New York you may find among his few and really superb examples, one which will fill the bill. I do feel that he is one of the most interesting of the younger painters and is of interest to a museum public.

The Marin in the Christmas catalogue has of course been sold, but when you and Mrs. Cunningham are ready, I am sure that I can find you one of equal importance in the given budget. As a matter of fact we have one here now as a replacement for the sold picture, but I have no photograph of it. If you will let me know several days ahead when you are coming to town I shall whittle two or three pictures out of Marin for your consideration. I am sure he will be glad to cooperate.

Meanwhile, I am enclosing a bill at the figure you proposed. I induced Mr. Marin to make that reduction so that the price will be \$1800 or 10% below the original price.

My best regards for a Happy Holiday.

Sincerely yours

EGHla

December 23, 1948

Miss Berthe Schwartz, Secretary  
Commission of Information  
Belgian Government Information Bureau  
630 Fifth Avenue  
New York 20, N. Y.

Dear Miss Schwartz:

This is another reminder about the Zerbe painting for which we have not as yet received payment. It is more than six months since the actual sale occurred and I do hope that you will do something at this time to close the transaction.

Thank you for your courtesy.

Sincerely yours

EGH1a



DOROTHY ADLOW - 238 HEMENWAY STREET - BOSTON 15, MASS.

Swanton - fellow:

Can you send me photos of the following ...  
for possible use in the Ch. Jr. monitor

- ① Young Justice - J. Levine  
Hennett
- ② Tynolow -  
Horn Havenstrom
- ③ Meier

D.  
Dorothy Adlow

(MAILED - 12/24/82 - YP)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS



Downtown Gallery.  
32 E. 51<sup>st</sup> Street  
New York  
New York



Merry Christmas, 1948

and  
Happy New Year

Wm

George and Jean Chandler



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OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

TELEPHONE 2-2287

23 Dec 48.

*23 Dec 48*  
*Sam Van Dusen*  
*12-27*

Dear Mrs. Halpert:-

I'm lending next month my Shaker, Spinner and large Dove ("Partly Cloudy") for a show of the Phoenix Fine Arts Association and I don't have their dates. Could I trouble you?

Sincerely yours,

Oliver James

*Jim Shaker*  
*1946*

*12-18*

# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MORE, Director

LLOYD GOODRICH, Associate Director

MARGARET MCKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

December 27, 1948

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. More has asked me to send you the enclosed check  
in the amount of \$2,800.00 in payment for Jack Levine's painting,  
"Reception in Miami," which we are delighted to be able to add  
to the Museum's Permanent Collection.

Sincerely yours,

Margaret McKellar  
Executive Secretary

Enclosure (Check)

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# ENCYCLOPÆDIA BRITANNICA

20 NORTH WACKER DRIVE • CHICAGO 6, ILLINOIS

December 28, 1948

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

You make a sincere objection to a statement just as sincerely made. I am sure that if there were an easy resolution to the problem, such a statement as Mr. Benton's about the uncomfortableness of gallery visitors would never have been made.

I do not propose to attempt a lengthy rebuttal to your objection in this letter. I'd much prefer the opportunity to discuss the subject with you in person and perhaps if you're interested, we can do this the next time I'm in New York or you're in Chicago. For now, let me say only that the statement was made as an honest reflection of our observations of and discussions with thousands of people who have come to see the Britannica paintings in many cities; and, for that matter, from talks with some gallery people and artists themselves.

You may by all means have a copy of CONTEMPORARY AMERICAN PAINTING and it is going forward to you under separate cover.

I, too, was discouraged by the Milwaukee conference, but perhaps for different reasons; a fact which did not lessen my pleasure at seeing you again and in listening to your cogent remarks.

With best wishes for 1949.

Sincerely yours,

Dale O'Brien, Director  
Public Relations & Advertising

DO'E/sus

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THE CURRIER GALLERY OF ART  
192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

GORDON MACKINTOSH SMITH  
*Director*

December 29, 1948

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mr. Alan:

Mr. H. Ellis Strav, treasurer of the board of trustees of The Currier Gallery of Art, has called my attention to the note at the foot of your statement: "All copy-right and reproduction rights reserved by artist or gallery." He is somewhat concerned over this and has asked me to inquire as to its meaning.

We look forward to receiving the information on the items to be included in the forthcoming New England Folk Art exhibition.

It was very pleasant seeing you and Mrs. Halbert the other day.

Yours very sincerely,

*Gordon M. Smith*  
Gordon M. Smith  
Director

GMS/s

7

December 30, 1948

Mr. John Fraser Mills, Director  
Battle Creek Art Center  
Battle Creek, Michigan

Dear Mr. Mills:

In going through some of the Milwaukee material I suddenly recalled our conversation about a small exhibition to be arranged by us for the Battle Creek Art Center. Since we are about to plan our out of town exhibition program, may I suggest that you communicate with me very soon regarding the proposal you made, outlining the number of pictures you would like, dates, etc., and whether the same exhibition could be arranged for another institution in your locale.

It was swell meeting you in Milwaukee and I enjoyed very much our conversation.

Sincerely yours

EGH1a

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December 30, 1948

Mr. James M. B. Brown III, Director  
William A. Farnsworth Museum  
Rockland, Maine

Dear Mr. Brown:

Perhaps you have seen the many enthusiastic reviews of the William Zorach exhibition which opened at this gallery on December 7th and closes at the end of this week.

It occurred to me that this show would be of special interest in your locale, since all of the paintings represent Maine territory, and since Zorach is one of the outstanding American painters as well as sculptors. We have enough paintings to replace those that were sold so that the collection could be as inclusive and diversified. Do let me hear from you.

My best wishes for a Happy New Year.

Sincerely yours

EGHla



December 30, 1948

Mr. Alfred Holbrook  
148 Dearing Street  
Athens, Georgia

Dear Alfred:

One of our clients is planning to distribute a part of his collection to institutions of my choice. The first picture he brought us for this purpose is a very handsome canvas by a young Boston artist, Giglio Danta, who is now having a very successful show at the Betty Parson Galleries. A photograph of this is being sent to you, listing the title and dimensions. Will you please advise me whether you would like to have this in your collection before I offer it elsewhere. I always think of you first.

Best wishes for a Happy New Year.

Sincerely yours

EGHla

December 30, 1948

Mr. Wallace Rosenbauer, Director  
The Kansas City Art Institute  
4415 Warwick Boulevard  
Kansas City 2, Missouri

Dear Mr. Rosenbauer:

Yes, we did hear the glad tidings and were very pleased that Kuniyoshi would be represented in Kansas City with such an outstanding example of his work.

The collector I mentioned to you is

Mr. Harold Goldsmith, President  
Popular Publications  
205 East 42 Street  
New York, N. Y.

He has an excellent cross section of Kuniyoshi's paintings, as well as drawings, and he might send out the entire group as a unit. We might find two or three additional pictures. I would also suggest that you communicate with the American Federation of Arts which has a collection of drawings by Kuniyoshi on tour, all of which are for sale. We could fill in the date gaps with drawings we can borrow through a private collector and also with several in our current stock.

Please let me know what your plans are in this connection.

Sincerely yours

EGHla

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December 30, 1948

Mr. Robert B. Hale  
Metropolitan Museum of Art  
Fifth Avenue and 82 Street  
New York, N. Y.

Dear Mr. Hale:

I want to tell you how pleased I am that you are to assume so interesting a post at the Metropolitan Museum. We shall all be watching you and rooting for you.

Apropos of this post, I wonder whether you can come in some time in the near future to select a painting by Raymond Breinin which we owe the Museum. You will obtain the information in the files about this transaction, but I can sketch it for you briefly: Breinin was one of the prize winners in the "Artists for Victory" exhibition and his painting "The Night" was purchased by the museum. In executing the picture, Breinin experimented with a gum-arabic medium combined with tempera. The experiment was not very successful as the picture very rapidly flaked and according to David Rosen, could not be repaired. We therefore agreed to replace the picture at some future time. During the past few years Breinin has not been very productive, but we now have several canvases to choose from.

Wont you come in soon. It would be so nice to see you again and we could have a chat about the general situation relating to American art.

My best wishes for a Happy New Year.

Sincerely yours

EGH:la



December 30, 1948

Mr. R. O. D. Hopkins  
United Hospital Fund of New York  
8 East 41 Street  
New York, N. Y.

Dear Mr. Hopkins:

In my estimation, the value of the portrait representing two girls in pantalettes, is in the neighborhood of \$750. A portrait of an adult by this same artist would be somewhat less valuable because of the lesser appeal of subject matter and I would estimate your loss at \$600.

I am very glad to be of service to you and do not wish to be reimbursed. However, if you insist, I should like it in the form of a small contribution to the United Hospital Fund of New York.

Sincerely yours

EOH1a